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Welcome

The voice is unmistakable and the years have done nothing to diminish the sheer magnetism. "Ah!" exclaimed Tom Baker as I entered the room. "Doctor Who Magazine!" Any anxiety at being in the presence of a childhood hero – *the* childhood hero – evaporated as Tom flashed a broad grin and welcomed me to the chair by his side.

It had been more than ten years since we last met, when I directed him in a documentary for the *Doctor Who* DVD range, but he didn't waste any time on formalities. Tom played a key role in launching this magazine back in 1979, and he was keen to find out how we're getting on. As he posed for pictures we chatted about his recent work for Big Finish and costume designer June Hudson's surprise appearance in an advert for Specsavers. Before long, conversation inevitably turned to the casting of Jodie Whittaker. "Well," said Tom, with a twinkle in his eye. "It's a witty twist, isn't it?"

Emily and I were meeting Tom to discuss the forthcoming release of *Doctor Who: The Collection – Season 12*, a Blu-ray box set containing all the stories from his first series in the role. For many of us, myself included, this will be the third time we've owned copies of these classic episodes. I collected them all on VHS, before eagerly graduating to DVD. Now that the picture has been upscaled to high definition and an array of new special features has been added, I'm getting ready to clear space on the shelf once again. As any vinyl or comic collector will tell you, there's always room for the 'final upgrade' – the version that enables you to decisively cross that coveted item off your list. Will this box set represent the ultimate edition of these episodes, at least in their physical form? I think it's possible. While part of me is sad about that, I can't wait to see the result of the latest makeover.

Look up the word 'ultimate' and you'll see that it effectively means 'final'. A couple of years ago **DWM** presented what was described as "The Ultimate Interview" with Tom Baker, ominously suggesting that this might be his last such appearance in its pages. I'm glad to confirm that any reports of his retirement were greatly exaggerated. Tom has a very real affection for *Doctor Who* fans and was more than happy to spend a few hours with the magazine.

The man is clearly a legend. It's great to have him – and Season 12 – back.

Marcus

Photo © Marcus Hearn

THIS ISSUE'S CONTRIBUTORS INCLUDE

Benjamin Cook
Ben continues to guide the Time Team's journey on page 64. The reveal of the new gang last issue caused something of a sensation, with 'Time Team' trending on Twitter. Ben recalls that this confused fans of Channel 4's *Time Team*. "They thought the archaeology show was getting a reboot!"

Emily Cook
No relation to Ben, Emily is **DWM**'s editorial assistant. On 15 May she had the privilege of speaking to Tom Baker for our cover story. He seemed to like her. "You've got a marvellous interviewing technique," he said. "You're giving me the impression you actually believe some of what I'm saying!"

Jonathan Rigby
Jonathan is an actor and the author of several acclaimed histories of the horror film. He was just a nipper when he saw Kevin Lindsay in *The Gingerbread Lady* at the Theatre Royal, Windsor – and he's delighted to be commemorating him in the article that begins on page 30.

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

DOCTOR WHO
SONTARAN GENERAL STAAL

Exterminate! Miniatures

Three new sets of unpainted pewter figurines for Warlord's *Exterminate!* miniatures game are available now. The sets are: Sontaran Squad (containing five Sontaran figures, RRP £22), General Staal (containing figures of Staal and two Sontaran guards from 2009's *The Sontaran Stratagem*/*The Poison Sky*, RRP £13) and *The Time Warrior* (a two-pack containing Linx and Irongron figures from the 1973-74 story, RRP £10). All sets come with cards that can be used with the *Exterminate!* game. Visit *store.warlordgames.com* for details.

REVENGE OF THE CYBERMEN
COMMENTARY

Who Talk

Fantom Films' unofficial *Who Talk* series of audio commentaries continues with the Fourth Doctor adventure *Revenge of the Cybermen* (1975), which features contributions from David Collings, Christopher Robbie, David Sulkin OBE, Philip Hinchcliffe, Roger Murray-Leach and Michael E Briant. Also available is *The Massacre*, a full-length commentary for the lost 1966 First Doctor story *The Massacre of St Bartholomew's Eve*. It contains contributions from Peter Purves, Donald Tosh, Christopher Tranchell and David Weston, and a bonus commentary for the 1966 Christmas episode *The Feast of Steven*. A limited-edition bundle of both releases is available, with extra material including commentaries for the final episodes of 1965's *The Myth Makers* and 1966's *The Savages*. Visit *whotalk.co.uk* for details.

Devil's End Comic

Olive Hawthorne, Bok and Azal, who all appeared in the 1971 Third Doctor story *The Dæmons*, will feature in a new comic book series from American publisher Lucky Comics. *Devil's End* is written by James Hudnall with art by Luis Rivera. The first issue is available from *luckycomics.com*

New Thirteenth Doctor Novels

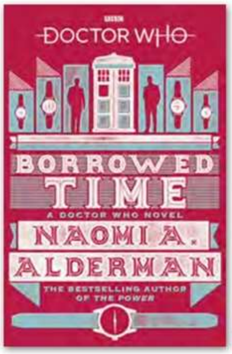
BBC Books has announced details of the first three novels to feature the Thirteenth Doctor and her friends Yasmin, Ryan and Graham.

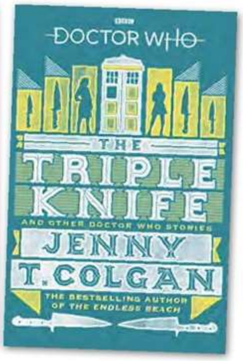
Making her *Doctor Who* author debut with *The Good Doctor* is Juno Dawson, who says she's "beyond delighted" to be part of a "bold new era for *Doctor Who*". The other two books are by seasoned *Doctor Who* novelists: *The Molten Heart* is by Una McCormack and *Combat Magicks* is by Steve Cole. All three titles will be released in hardback on 25 October, priced £6.99 each.

DOCTOR WHO
ONE Doctor
1
2
TWO Hearts

Meanwhile Naomi Alderman, winner of multiple literary awards, has written a brand-new Thirteenth Doctor short story which will be added to the existing *12 Doctors, 12 Stories* anthology. The new collection will be republished on 1 November as *Thirteen Doctors, 13 Stories*, priced £12.99. This adventure marks Alderman's return to the *Doctor Who* universe following her Eleventh Doctor novel *Borrowed Time*, which was published by BBC Books in 2011.

DOCTOR WHO
THIRTEEN DOCTORS
13 STORIES
NAOMI ALDERMAN


DOCTOR WHO
BORROWED TIME
A DOCTOR WHO NOVEL
NAOMI A. ALDERMAN
THE BESTSELLING AUTHOR OF THE POWER


DOCTOR WHO
THE TRIPLE KNIFE
AND OTHER DOCTOR WHO STORIES
JENNY T. COLGAN
THE BESTSELLING AUTHOR OF THE ENDLESS BEACH

Also on the way from BBC Books are a paperback edition of *Borrowed Time*, and *The Triple Knife*, a collection of previously published *Doctor Who* short stories by Jenny T Colgan. Both books have new cover designs by artist David Wardle and are priced £7.99.

Following on from last year's release of *T is for TARDIS*, on 2 August BBC Children's Books will be publishing *One Doctor, Two Hearts*, a retro-style *Doctor Who* counting book by Adam Howling, RRP £7.99.

The Doctor and Jo vs the Zarbi

The Third Doctor and Jo Grant will feature in *The Orphans of the Polyoptra*, the second episode of Tiny Rebel's *Doctor Who Infinity* game saga, which is playable on PCs and mobile devices.

The game features the return of the Zarbi, Venom Grubs and Menoptra, as seen in the 1965 story *The Web Planet*. It's narrated by Katy Manning, who reprises her role as Jo Grant, the Doctor's TV companion from 1971-73.

The Orphans of the Polyoptra begins at the height of World War Two as the Doctor and Jo find themselves trapped in what appears to be a German bombing raid on a small mining town. There, they meet a young orphaned girl and her strange companion who desperately need help to travel back to 1842...

The story is written by former **DWM** editor Gary Russell, and is illustrated by **DWM** artist David A Roach with colours by Dylan Teague. *The Orphans of the Polyoptra* will be available to download from August, and a trailer can be seen at: *tinyurl.com/Infinity2Preview*

40¢
#2 JAN
DOCTOR WHO
INFINITY
THE DOCTOR AND JO MUST SAVE THE FUTURE OF
THE ORPHANS OF THE POLYOPTRA!

Back to School

BBC STUDIOS
BIG FINISH WE LOVE STORIES
CLASS
CLASS IS BACK!

Doctor Who's 2016 spin-off *Class* is to return in six new audio adventures from Big Finish.

Spread over two volumes, these stories find the students of Coal Hill Academy – Charlie (Greg Austin), Ram (Fady Elsayed), April (Sophie Hopkins), Tanya (Vivian Oparah) and Matteusz (Jordan Renzo) – reunited alongside their unconventional teacher, Miss Quill (Katherine Kelly). They find themselves crossing paths with Seventh Doctor companion Ace (played by Sophie Aldred) who returns to Coal Hill following her previous visit to the school in 1988's *Remembrance of the Daleks*.

The stories in the first volume are *Gifted* by Roy Gill, *Life Experience* by Jenny T Colgan and *Tell Me You Love Me* by Scott Handcock. Volume Two will contain *Everyone Loves Reagan* by Tom Foley, *Now You Know...* by Tim Leng and *In Remembrance* by Guy Adams.

Director and producer Scott Handcock says: "We've had a great deal of fun reuniting the original cast for the audio series, telling brand-new stories set within the TV run whilst tackling a host of alien menaces. I couldn't resist linking up to the *Doctor Who* universe – bringing Ace and the Daleks into the world of *Class* has been an absolute treat. And for full authenticity, we're lucky to have series composer Blair Mowat return to the world of *Class* as well."

The two volumes of *Class: The Audio Adventures* will be released in August 2018. They are available to pre-order now, each priced £23 on CD or £18 on download from *bigfinish.com* **DWM**

Sophie Aldred joins Greg Austin and Katherine Kelly in Big Finish's new series of *Class*.

Be a Doctor Who writer!

To commemorate the death of their much-missed colleague, Big Finish is running the 'Paul Spragg Memorial Short Trips Opportunity' for a third year, offering new writers the chance to submit a story idea for a *Doctor Who: Short Trips* audio adventure. Entries must be submitted by 30 June 2018, and the winning writer will be contacted before the end of July. Visit *tinyurl.com/ShortTripGuidelines* for full details.

DOCTOR WHO
INFAMY OF THE ZAROSS

The Doctor and Rose on Vinyl

In an exclusive deal with HMV, Big Finish's audio adventure *Infamy of the Zaross*, starring David Tennant as the Tenth Doctor and Billie Piper as Rose, will be available for the first time as a record, pressed on yellow 180gm heavyweight vinyl. A strictly limited number of 750 units will be released, available only in participating HMV stores from Saturday 16 June. CD and download versions of the story are available now from *bigfinish.com*

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Beyond the TARDIS

Keeping up with the cast and crew's activities away from the series...

Compiled by **DOMINIC MAY**

Jodie's Alibi

Jodie Whittaker, **Bradley Walsh, John Simm** and **Noel Clarke** were British Academy Television Awards presenters at the Royal Festival Hall on 13 May. Bradley posted on Instagram that evening – see *tinyurl.com/BAFTABradders*. Jodie's 2014 ABC mini-series *The Assets*, in which she played CIA officer Sandy Grimes, has been acquired by UKTV for broadcast later this year on its Alibi channel.

Armando Iannucci and Peter Capaldi

Copperfield Capaldi

"Who's going to be the new Mr Micawber?" tweeted Armando Iannucci on 8 May, announcing **Peter Capaldi** was joining his feature film *The Personal History of David Copperfield* as Charles Dickens' celebrated clerk. Filming commences in June. Peter narrated BBC Two's *Super Fast Falcon* on 26 April. He appeared on Australia Channel Ten's *The Sunday Project* on 22 April, briefly reprising Malcolm Tucker from Iannucci's *The Thick of It* (*tinyurl.com/CapaldiProject*).

Knox Knox

David Tennant was a guest on BBC One's *The Graham Norton Show* on 18 May. This followed a CBS *Late Late Show with **James Corden*** appearance on 1 May, promoting *Bad Samaritan*'s US release (trailer at *tinyurl.com/DTBadSam*). The film arrives in the UK on 24 August. *Mary Queen of Scots* – with David as Protestant Scottish minister John Knox, who challenged Mary over her Catholic faith – is scheduled for 18 January in the UK following an initial limited US release from 7 December.

Will Bradley Smile?

Bradley Walsh's *When You're Smiling* shares the nomination for the Classic BRIT Awards Classic FM Album of the Year alongside **Sheridan Smith**'s *Sheridan* and **Alexander Armstrong**'s *In a Winter Light*. The award ceremony takes place at the Royal Albert Hall on 13 June. Bradley's Radio 2 pilot *The World According to Harry Priest* aired on 30 April.

Sharon Concerts

Sharon D Clarke will guest perform during Joe Stilgoe & Friends at London's Live at Zedel on 3 June (tickets via *tinyurl.com/SharonStilgoe*). She plays Alberta King in a concert staging of musical *King* at the Hackney Empire on 30 June and 1 July, marking the 50th anniversary of Martin Luther King's assassination (book via *tinyurl.com/SharonDKing*).

Gentleman Doctor

Peter Davison will play William Priestley in *Gentleman Jack,* Sally Wainwright's 19th-century drama for BBC One. It's based on the real-life diaries of Anne Lister, played by *The Doctor's Wife*'s **Suranne Jones**. Filming has commenced in West Yorkshire and Copenhagen with **Phil Collinson** producing. Further to **DWM** 503, **Colin Baker**'s *Time and Again*, in which he played Theo, won Best Sci Fi Short at the Sci-on! Film Festival.

William Russell and Etheline Enoch attend the afterparty photo © Jan Vincent-Rudski

Genesis of the Darvill

On 12 May **Arthur Darvill** celebrated The Old Vic's bicentenary by performing a selection of original songs, including a new composition especially written for the event. He plays the dual roles of Miles and Abraham opposite Harry Enfield in *Genesis Inc.*, about the privatisation of human reproduction, at Hampstead Theatre from 22 June to 28 July (book via *tinyurl.com/DarvillGenesis*).

Noel Bites the Bullet

Noel Clarke appeared on *Sunday Brunch* on 6 May and *The One Show* on 7 May promoting Sky One's *Bulletproof*, which he co-created. Co-starring as Senior Officer Aaron Bishop is *Journey to the Centre of the TARDIS*' **Ashley Walters**. *Bulletproof* runs until 19 June.

Noel Clarke stars in Sky One's new series Bulletproof.

Bradley Walsh Jodie Whittaker at the British Academy Television Awards, at the Royal Festival Hall on 13 May.

Eccleston Shakes

Christopher Eccleston is the narrator of BBC One's *Ambulance* Series Three until 14 June. He continues in *Macbeth* at the Royal Shakespeare Theatre (clip via *tinyurl.com/Eccbeth*). BBC Two's *King Lear*, in which he played Oswald, aired over the spring bank holiday.

Jamie Down Under

Frazer Hines plays King Louis, father to Princess Aurora, in the pantomime *Sleeping Beauty: A Knight Avenger's Tale* at Melbourne's Comedy Theatre from 29 June to 8 July. It moves to Sydney's State Theatre from 13 to 22 July (tickets via *ozpanto.com*).

Freema Dramas

Further to **DWM** 523, NBC has commissioned a full season of medical drama *New Amsterdam*, featuring **Freema Agyeman** as lead doctor Hana Sharpe, following a pilot shot as *Belleville* (trailer at *tinyurl.com/NewFreema*). Netflix's two-hour *Sense8* series finale *Amor Vincit Omnia*, with Freema as Amanita Caplan and **Sylvester McCoy** as The Old Man of Hoy, arrives on 8 June. Sylvester returns to the Edinburgh Festival Fringe from 2 to 26 August reprising *A Joke* with Robert Picardo at the Assembly Rooms (tickets via *tinyurl.com/JokeSylv*).

Party Matt

Matt Lucas features in the current cinema release *How to Talk to Girls at Parties*, based on **Neil Gaiman**'s short story (trailer at *tinyurl.com/PartyMatt*). Matt hosted his own Radio 2 show on 7 May.

Infinite Amy

Karen Gillan was among 19 *Avengers: Infinity War* stars featured on ABC's *Jimmy Kimmel Live!* across five nights during its release week, with Karen appearing on 25 April. Further to **DWM** 504, first footage from indie movie thriller *All Creatures Here Below*, in which she plays Ruby, was screened at the Cannes Film Festival.

Quickies

Inquisitor, **John Barrowman**'s third *Orion* series novel with sister Carole, is published on 9 August. **Bernard Cribbins** appeared on a children's TV edition of BBC One's *Pointless Celebrities* on 5 May. **Russell T Davies**' *A Very English Scandal* completes on 3 June. Russell promoted the series on *The One Show* on 15 May. **Brian Minchin**, now developing drama for Hartswood Films, was a speaker at Guru Live, BAFTA Wales' flagship festival for aspiring creatives, in Cardiff on 28 April. **Mark Gatiss** is at the Fairford Festival of Fiction on 2 June. *Prom 13: Pioneers of Sound* late night at the Royal Albert Hall on 23 July pays tribute to the BBC Radiophonic Workshop's legacy, including music by **Delia Derbyshire**.

Obituaries

Nicholas Hawtrey as Quinn in *Power of the Daleks*.

Nicholas Hawtrey, who played Quinn in 1966's *The Power of the Daleks* and Captain Redway in 1965's *The Curse of the Daleks* at London's Wyndham's Theatre, died on 14 February. **John Waller**, the fight arranger on *Terminus* and *The King's Demons*, died on 20 April. **Elaine Hopkins**, an extra in 1983's *Snakedance*, died on 12 April. Equity has reported the death of **Dorothy Grumbar**, an extra in 1982's *Castrovalva*. **DWM**

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"Casting Jodie is the right step"
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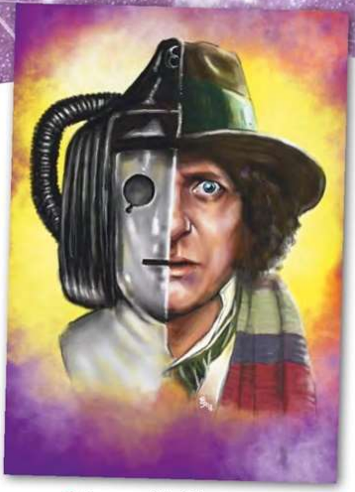


Revenge of the Cybermen by Damian Edwardson.

This issue we preview the new *Doctor Who* Season 12 Blu-ray box set. We've heard from readers of all ages who have memories of Tom Baker's first series as the Doctor...

Back and Fourth

MORGN McCANDLESS EMAIL

Having watched *Doctor Who* religiously since 2005, seeing *Genesis of the Daleks* finally answered my questions about who created the Daleks. Then, over the course of a rainy weekend in 2008, my mum surprised me with *The Ark in Space* and *The Sontaran Experiment* on DVD as a late birthday present. The Wirrn really freaked me out (even though I could tell that their larvae were made out of bubble wrap!), and Styre's deflating latex head was a gruesome image which has stayed in my mind. I finally got round to watching *Robot* in 2010. I knew this Doctor, I'd seen him before, but not like this. He seemed fresh. I may not have seen it in the right order, but I saw a new era of *Who* emerge with Season 12.

JAMES HAWKINS
LEEDS

In the early 2000s my introduction to the greater world of *Doctor Who* was Tom Baker's first season on VHS. *Robot* was wonderful. *The Ark in Space* was eerie. But *Genesis of the Daleks*? I was transfixed. Granted, Davros was the subject of my nightmares for weeks, but I will never forget the excitement I felt as a seven-year-old watching that story. Season 12 was the genesis of not just the Daleks but also my inception as a *Who* fan.

DOCTOR WHO
REVENGE of the CYBERMEN
U
starring TOM BAKER

Revenge of the Cybermen was Derrick's first VHS.

DERRICK SMITH EMAIL

My earliest *Doctor Who* memory of Season 12 is the 1976 omnibus repeat of *The Sontaran Experiment*. 'Behind the sofa' might be a cliché, but Styre did literally send me diving for cover behind the nearest piece of furniture. Clearly, though, I was a hardy five-year-old, as from that point on I was hooked. Fast forward a decade and *Revenge of the Cybermen* became the first story I owned on VHS. The ability to rewatch a *Doctor Who* story any time you wanted was such an incredible novelty back then. And revisiting the story today is always a joy since it reminds me of the days when my *Doctor Who* voyage of discovery was just beginning.

Turn to page 74 to read our preview of *Doctor Who: The Collection – Season 12*. Back in **DWM** 525 a voyage of discovery also began for a brand-new Time Team...

Team Talk

EZEKIEL THORP (19)
ST HELENS

I was delighted to open issue 525 and see just how fresh it was! The redesign is absolutely gorgeous. The mix of new and old features makes the magazine an absorbing read. And how good are the new Time Team?! I'm excited to see what these diverse and unique voices can bring to this fantastic feature, and am glad to know my generation will be taking *Doctor Who* fandom into a bold new era and carrying it forward another 50 years.

BABELCOLOUR EMAIL

After the social media meltdown this month caused by revelations that the new **DWM** Time Team are all in their 20s, I would like to point out to all fellow dinosaurs that fandom begins considerably younger than that. This is my son Oscar (aged 11), cosplaying as Tom Baker and exploring new worlds in the TARDIS, unceasing in his interest and excitement for all things *Who*.

Babelcolour's son Oscar as the Fourth Doctor...

Tom Baker as the Doctor in *Robot* (1974-75).

STAR LETTER

A CHANGED MAN

MARTIN TAYLOR EMAIL

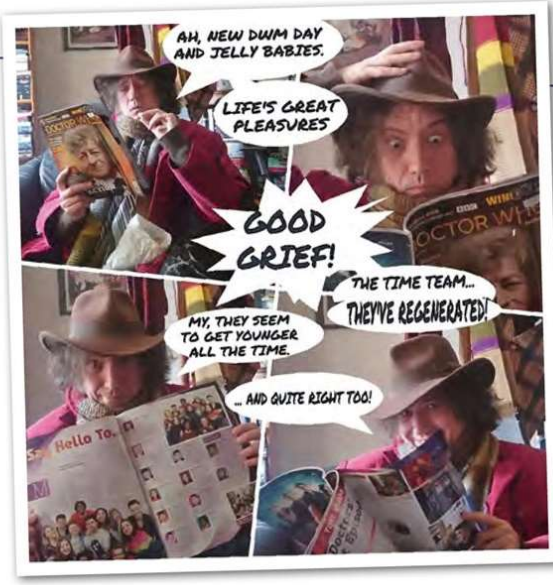
I wasn't alive in 1974 so I'll never really know what it was like to be a child who saw Jon Pertwee regenerate into Tom Baker. But in 1998, my nan recorded the re-runs on UK Gold. I watched Tom Baker's first season on five consecutive Saturday mornings with dippy eggs and soldiers. The Fourth Doctor showed me that it was OK to be a bit odd, and that you could be the hero even if you're not the dashing Prince Charming or Rambo. Although I didn't know it at the time, my dream of wanting to be an actor was planted.

Earlier in 2018, I found myself in a new relationship. I didn't think "I'm a massive *Doctor Who* fan" was the best way to impress Hannah; however recently she suggested we start watching all of *Doctor Who* from 2005 onwards (excited air punch!). Then – again with no influence from me – she said she might consider watching some 'classic' *Who*.

Season 12 of *Doctor Who* had such an impact on me as a child; it changed me for the better and I'm looking forward to showing it to the wonderful Hannah.

TOM BAKER · LOUISE JAMESON
DOCTOR WHO
THE FOURTH DOCTOR ADVENTURES
SERIES 7: VOLUME 2

Martin's letter wins him a copy of *The Fourth Doctor Adventures Series 7: Volume 2*, a new box set of audio adventures starring Tom Baker. It's available now from Big Finish, priced £23 on CD or £20 to download.


AH, NEW DWM DAY AND JELLY BABIES.
LIFE'S GREAT PLEASURES
GOOD GRIEF!
THE TIME TEAM... THEY'VE REGENERATED!
MY, THEY SEEM TO GET YOUNGER ALL THE TIME.
... AND QUITE RIGHT TOO!

Peter Nolan discovers the new Time Team.

Producer John Nathan-Turner's letter to Dean A Noon.

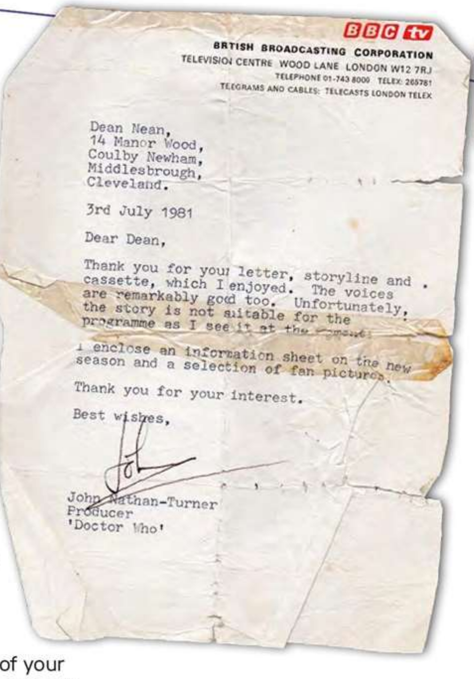
PETER NOLAN IRELAND
I'm loving the revamped Time Team so far. I think we probably all remember that phase when we were fans, but still had most of the then-existing *Doctor Who* to explore. It's great to see a new generation hit that point. I hope they have many years of discovery ahead of them!

POLICE PUBLIC CALL BOX
PULL TO OPEN

... and Babelcolour's Oscar in his TARDIS.

DR STEPHEN WORMAN GALLIFREY
As a 50-something, increasingly grumpy Time Lord, I have to say that issue 525 of your periodical was a joy to behold. This, to me, was very much a regeneration issue: a new Time Team, the *New Faces* article, previews of new audio adventures with UNIT, the return of Lady Christina and new Target books. And if that wasn't enough... four Masters! This has to be the best time for a *Who* fan in a long, long time. Doctor 13 can't come soon enough. Excellent work Team **DWM**!

Thank you! The Time Team first featured in **Doctor Who Magazine** in 1999, and has seen many contributors over the years. Everyone at the magazine is very excited about the latest recruits, and we've had an overwhelmingly positive response to the first article. The new Time Team's journey continues on page 64.



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Middlesbrough,
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3rd July 1981

Dear Dean,

Thank you for your letter, storyline and cassette, which I enjoyed. The voices are remarkably good too. Unfortunately, the story is not suitable for the programme as I see it at the moment.

I enclose an information sheet on the new season and a selection of fan pictures.

Thank you for your interest.

Best wishes,

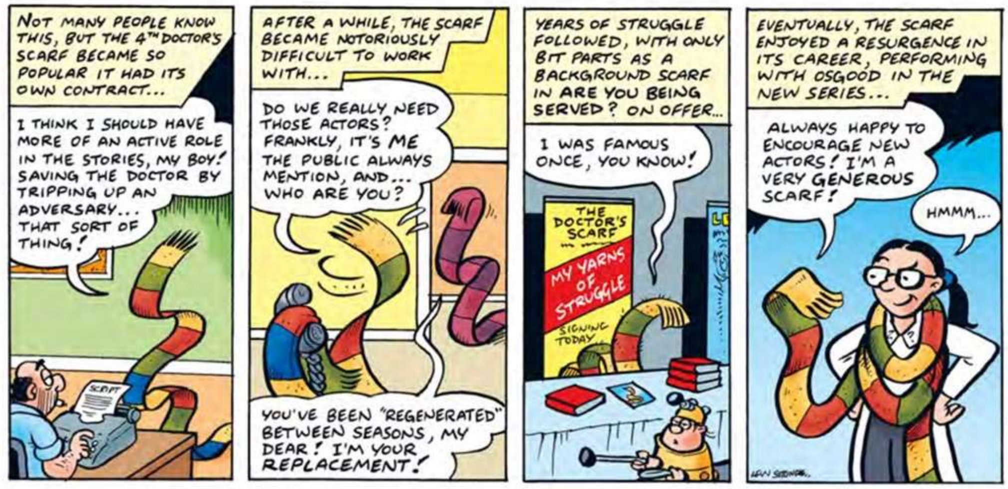
John Nathan-Turner
Producer
'Doctor Who'

DWM Highlights

DEAN A NOON EMAIL
The *RESL Mania* feature in **DWM** 524 brought back so many lovely memories of having those albums back in the day. I remember when I was a scatty teenager and wanting to write for *Doctor Who* (didn't we all?) so I went one step further and realised my story on cassette, using those sound effect albums to their full potential. Remember this was in the days of record players and tape machines. It seemed to work fine as it ended up been sent to *Doctor Who*'s then producer John Nathan-Turner, who liked it! The tape recording is long gone but I still have the letter from JNT. →

The Daft Dimension

BY LEW STRINGER


NOT MANY PEOPLE KNOW THIS, BUT THE 4TH DOCTOR'S SCARF BECAME SO POPULAR IT HAD ITS OWN CONTRACT...
I THINK I SHOULD HAVE MORE OF AN ACTIVE ROLE IN THE STORIES, MY BOY! SAVING THE DOCTOR BY TRIPPING UP AN ADVERSARY... THAT SORT OF THING!
SCRIPT
AFTER A WHILE, THE SCARF BECAME NOTORIOUSLY DIFFICULT TO WORK WITH...
DO WE REALLY NEED THOSE ACTORS? FRANKLY, IT'S ME THE PUBLIC ALWAYS MENTION, AND... WHO ARE YOU?
YOU'VE BEEN "REGENERATED" BETWEEN SEASONS, MY DEAR! I'M YOUR REPLACEMENT!
YEARS OF STRUGGLE FOLLOWED, WITH ONLY BIT PARTS AS A BACKGROUND SCARF IN ARE YOU BEING SERVED? ON OFFER...
I WAS FAMOUS ONCE, YOU KNOW!
THE DOCTOR'S SCARF
MY YARNS OF STRUGGLE
SIGNING TODAY
EVENTUALLY, THE SCARF ENJOYED A RESURGENCE IN ITS CAREER, PERFORMING WITH OSGOOD IN THE NEW SERIES...
ALWAYS HAPPY TO ENCOURAGE NEW ACTORS! I'M A VERY GENEROUS SCARF!
HMMM...
LEW STRINGER

WHO TUBE

This month's picks of *Who*-related videos...

On the BAFTA red carpet, Jodie Whittaker talks about becoming the Thirteenth Doctor and her nomination for the Virgin TV Must-See Moment. Go to: **tinyurl.com/JodieBAFTA**

Jodie speaks to the BBC's Lizo Mzimba on the red carpet ahead of the BAFTA TV awards on Sunday 13 May. Go to: **tinyurl.com/JodieRedCarpet**

Former **DWM** editor Tom Spilsbury interviews Russell T Davies and Steven Moffat about adapting their stories *Rose* and *The Day of the Doctor* as Target books. Go to: **tinyurl.com/RussellSteven**

'BILL POTTS' FROM DOCTOR WHO

Pearl Mackie chats to Australian talk show *Studio 10* about playing Bill Potts and what she thinks of Jodie Whittaker becoming the Thirteenth Doctor. Go to: **tinyurl.com/PearlStudio10**

Here's a fan-made trailer for Season 12 of *Doctor Who*, featuring Tom Baker as the Doctor, Elisabeth Sladen as Sarah Jane Smith and Ian Marter as Harry Sullivan. Go to: **tinyurl.com/Season12Trailer**

ON TWITTER...

@Statto1968 Season 12 is my first memory of watching *Doctor Who* (aged 6) and how exciting it was waiting for the next episode to see what happens. But having rewatched it since, the writing, the acting and the whole package, for me, is *Doctor Who* at its best.

@cathoderaytube I've read the new Time Team stuff in this month's **DWM** and that they still find fresh joy in the 'classic' series, and see it and the new as one big story... well, it warms my 55-year-old cockles.

@Gary_Gillatt Enjoying the shock at the thought of young people offering a few opinions in **DWM**. I was only 22 when I started as *editor* of that magazine, and cheerfully ran the whole thing as an extension of my personality.

@TomBuxtonUncut Just spent this scorching Sunday afternoon ploughing through **DWM**. Few other mags can attest to revealing the workings of pre-digital editing, why Britons initially feared colour TV's impact on their sterility and the inspiration behind Tom Baker's scarf in just 83 pages!

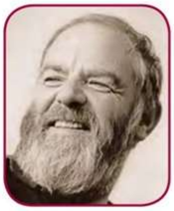
KEV McEWEN EMAIL
Loved Jamie Lenman's cosplay feature on the iconic Fourth Doctor scarf in issue 525. After my mum knitted me the Fifth Doctor's cricket jumper (complete with celery) as a kid, my sister Carole and her friend Jackie found the 70s BBC scarf pattern online and knitted me my own in 2003 which I've worn at various celebrations.

MAISIE CAMPLING LONDON
I loved the scarf cosplay article. I'm very lucky – my nanny knitted me a Fourth Doctor scarf which I often wear. I'm looking forward to rewatching all my favourite Tom Baker DVDs tomorrow because I have an inset day so I don't have to go to school! If there's time I might even squeeze in a Jon Pertwee episode. Happy days.

PETE HORLOCK EMAIL
The *Cutting-Room Floor* in **DWM** 525 was a great example of Andrew Pixley's fantastic attention to detail. He can take the bits other people throw away and weave them into fascinating articles. I loved that he made reference to Adrienne Hill's Katarina. Most of us know Katarina is the shortest-lived companion in history, but I had no idea that she had had 15 of her 93 lines chopped. Ouch! It is so glorious that such a short-lived character can still be remembered in **DWM** – she even got a pic.

Cosplayer and TARDIS builder Lee Williams, and his recreation of the original TARDIS console.

GARY WATSON NORTHUMBERLAND
So, Fey Truscott-Sade has gone over to the dark side. I've read Part Two of the **DWM** comic strip *The Clockwise War* and it's getting quite dark already. I can see it's an epic in the making!



One of *Doctor Who*'s unsung heroes, senior cameraman Alec Wheal.

In the Studio

PAUL MORGAN (43) READING
DWM's *In the Studio* Special is the best *Doctor Who* publication I've read in a long time. From Andrew Pixley's fascinating in-depth articles about each of the studios used since 1963 to learning about all the recordings days and techniques throughout the years, the whole magazine was a real education. I was especially moved by the article on one of *Doctor Who*'s unsung heroes, senior cameraman Alec Wheal. His contribution to the success of much of the original series is highly undervalued and he sounded like a thoroughly hard working and decent fellow.

PATRICK WHITE EMAIL
I was fortunate to help out at the DWAS Capitol II event where Alec Wheal's collection was being displayed. During the event I had the chance to speak with Anthony (his son-in-law) and Diana (his daughter) about Alec. They were so proud of his work. The respect between Alec and his colleagues from both sides of the cameras was obvious in the letters, notes and other items on display. Thanks to Anthony and Diana for sharing their collection, and to **DWM** for making a feature of it.

POLICE PUBLIC CALL BOX

Proud scarf wearer Kevin McEwen.

Katarina (Adrienne Hill) in *The Daleks' Master Plan* (1965-66).

Laura Dobson's wedding dance with a Dalek. Photo © Sara Sadler.

And finally...

Whotel!

SIMON DARLEY (43) EMAIL
Loved the clip of Bradley Walsh, Peter Capaldi and Paul McGann in *Hotel!* in the Who Tube list in **DWM** 525. Fans should check out this underrated comedy film. On the subject of outer-series multi-Doctor appearances: there's Hartnell and Pertwee in the film *Will Any Gentleman?*, Davison and Troughton in an *All Creatures Great and Small* and Davison and Tennant in an episode of *The Mrs Bradley Mysteries*. Anyone else know of such collaborations?

If you do, write in! Keep your letters, emails, tweets and artwork coming – there'll be more in the next issue. **DWM**

GEORGIA TENNANT IN

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Genesis of the Doctor

Tom Baker travels back in time to reflect on his first year playing the Doctor. "It's a bit like religion really, in that all you have to do is believe it..."

Interview by **EMILY COOK** • Photographs by **MARCUS HEARN**

Tom Baker is in East Sussex, admiring the oak-panelled splendour of a 15th-century inn. "This is a marvellous old place, isn't it?" he says. "I often find myself standing next to old buildings like this one, or cathedrals, or gnarled old oak trees. Compared to them I look younger..."

Outside the sun is shining, but this doesn't seem to lift Tom's sombre mood. He recalls a line of WB Yeats – "The sorrows of your changing face" – and ponders, "Isn't it awful, the fear of growing old? We live in a time where beauty is worshiped and old age is a terrible threat. And how horrid it is. Because, what's going to become of me? I know the answer. I'll tell you: I'm going to die."

The ensuing, slightly awkward pause is curtailed by a deep, reverberating laugh. "And of course I'm consoled by the fact that I can look you right in the eye, at your lovely young face, and say, 'And so are you!' And there you are, laughing too."

Tom is 84 years old, and while he might not be so quick on his feet anymore ("Oh I do miss running...") his disarming wit is sharper than ever. "I laugh at my fears," he says. "I try to pretend it doesn't matter really. I go out early every morning, walking in the woods with my dog Poppy, and try to celebrate being well enough to do that at my great age."

Tom was cast in his most famous role in 1974. Does it feel like 44 years since he started playing the Doctor? "Well, not if I'm relaxed. But if I'm walking along and it occurs to me, yes... I was just turning 40 when I began. And I'm still playing the Doctor, for Big Finish." His eyes light up with obvious pride. Yep, Tom Baker is definitely still the Doctor. Always will be.

We're meeting Tom to discuss the imminent release of a Blu-ray box set that gathers all the episodes from his first season of *Doctor Who*. Much like Tom himself, this stuff has stood the test of time. "Isn't that incredible?" he says, before claiming to be puzzled by the title *Doctor Who: The Collection – Season 12*. "That sounds as if it was my twelfth season, doesn't it? It wasn't, it was my first. I'm sure that does have some historical interest though. And those stories are wonderful..."

> "I often find myself standing next to old buildings like this one. Compared to them I look younger..."

Five serials were broadcast in Season 12: *Robot*, *The Ark in Space*, *The Sontaran Experiment*, *Genesis of the Daleks* and *Revenge of the Cybermen*. Tom's co-stars were Elisabeth Sladen as plucky journalist Sarah Jane Smith and Ian Marter as the relatively hapless UNIT medic Harry Sullivan.

Tom's first full episode – Part One of *Robot* – was broadcast by BBC1 at 5.35pm on Saturday 28 December →

Opposite page:
The indomitable Tom Baker holds court on 15 May 2018.

Above left: Nicholas Courtney (as the Brigadier), Elisabeth Sladen (Sarah Jane Smith) and Tom Baker (the Doctor) rehearse a scene for Part One of *Robot* (1974-75), Tom's first story.

Above right: Tom uses a Wirrn prop as a cushion during production of *The Ark in Space* (1975).

Below left: February 1974 – Tom makes the tea for his fellow builders before heading off to star in *Doctor Who*.

→ 1974. Nearly 11 million viewers tuned in. Was Tom one of them? "Yes, I was. I watched it with a group of people at the pub. I remember a girl who was serving the drinks actually did a double-take. I'd bought a round and I saw this girl look at me, and then look at the screen. She was a very simple girl and she couldn't understand why I was in two places at once."

Out of all those early serials, Tom says, "*Robot* is the one I remember best because it was the first." As well as bringing back fond memories of Elisabeth Sladen and Ian Marter, *Robot* also reminds him of the actor who played Brigadier Lethbridge-Stewart. "Nick Courtney was wonderful. The Brigadier was marvellously pompous and had a deep voice, do you remember? We became great pals."

Tom also got on very well with designer Roger Murray-Leach, who made an outstanding contribution to the next serial. "*The Ark in Space* is absolutely my favourite in terms of the sets – it was amazing. I thought Roger Murray-Leach brought some of those sets into a fabulous film realm." We tell Tom that there's an interview with Roger in this very issue of **DWM** (on page 18). "Ah, good. Do tell him I think about him a lot. He and I were very friendly.

"In fact, Roger took me to hospital when I broke my collarbone," he continues, recalling a mishap on Dartmoor during recording of *The Sontaran Experiment*. "A collarbone is easily broken, you know." Was the injury the result of a strenuous action scene? "No, I just fell over spectacularly. It wasn't a stunt – they just asked me to fall over. But, as you know, I overact. I can't do *anything* naturalistically. So I fell over with a terrible thump and broke a collarbone."

He stares off into the distance, as if reflecting on some profound truth. "I think my whole success in life has been the result of overacting... People say when you're in the army, never volunteer for anything. So when I was in the army, the sergeant would come in and say, 'Right, I want four men.' I always put my hand up to volunteer. 'I want four men – not *you* Baker,' he'd say. It was a marvellous device. I got away with murder while all the others were fatigued."

On one occasion in the 1970s, however, Tom had cause to regret that his reputation preceded him. "I went on holiday to a cottage in Italy with my girlfriend at that time. We took

CULTURE SHOCK

Tom has spoken many times in the past about working on a construction site in Ebury Street, Belgravia, at the time he auditioned for *Doctor Who* back in 1974. Today, he reminds us just how crucial that opportunity was for him.

"My career as a builder was coming to an end and I really had to do something. The men on the building site where I was working knew I was an out-of-work actor. And when I went for that audition for *Doctor Who* and got it, the terrible thing was I couldn't say anything for a fortnight. I couldn't tell anyone I was the new Doctor Who. Keeping it a secret was very difficult.

"On the day of the announcement [Friday 15 February 1974] I got a day off. I was on the front of the *Evening Standard* as the new Doctor Who, and one of the guys I was working with on the site saw it. Tom Baker – a labourer on a building site, the fellow who was making the tea yesterday – was on the front of the paper. They couldn't believe their eyes!"

Shortly afterwards Tom swapped his hod and shovel for the key to the TARDIS. "It was a culture shock," he admits. "But I think I dealt with it beautifully. I was just so happy. It's still a big job now, but in those days it was explosive to become Doctor Who."

her daughter Harriet and another young girl called Sophie. Ian Marter was there too, because I had enough money to take him with us.

"The house we were in looked lovely, except it was absolutely riddled with fleas, which rather took the gloss out of it unfortunately. But it did have a marvellous swimming pool. I couldn't swim – I still can't swim – but even so I got in this pool. Suddenly I got into difficultly and really started to panic. I was about as far away from the end [of the pool] as I am from you now. I was beginning to get terribly panic-stricken and started losing consciousness. I heard Ian say, 'It's Tom, he's overacting as usual.' And in that slow time when you're frightened like that, I remember thinking, 'I'm going to die because he thinks I'm joking. This is a terrible joke, isn't it?'

"As I went down, Harriet and Sophie – who were about nine, I think – were sitting on the edge and they got alarmed. Harriet slipped into the pool, holding onto the edge. Sophie got Harriet's leg and then got me. And so these two little girls formed a kind of chain and pulled me out of the water. Then Ian saw I was really in trouble. I nearly died. Or maybe I *was* overacting, but I didn't mean to... It was terrible.

"Sophie is now a very accomplished journalist and she wrote to me last year, or the year before. She said, 'I was at a party – we were all drinking and people were telling stories.' They said to Sophie, 'What about you, Sophie?' And she said, 'I've got nothing. Well actually, I did once save Tom Baker's life!' I'm eternally grateful."

Sophie is the daughter of the late David Maloney, the director of Season 12's *Genesis of the Daleks*. "David and I became great friends," says Tom. "He found me very funny, so naturally I was flattered. And I do remember *Genesis of the Daleks* was a huge hit, wasn't it?"

That's something of an understatement – Terry Nation's masterpiece is one of the great milestones in *Doctor Who*'s history. Highlights include the tense moment in Part Six where the Doctor prepares to connect two wires that will trigger an explosion, destroying the Daleks forever. He pauses, however, questioning whether he has the right to commit genocide. Tom's vivid recollection of the scene prompts him to re-enact the Doctor's moral dilemma. He holds his hands in front of his face and pretends to stare at those wires. "That was the one where I was going to blow the Daleks up at the end. But the BBC don't like you blowing up a formula that's making money, so I was just about to destroy them and they said, 'Hold it Tom!' They had a conversation and then I had to instead say, 'Have I that right?'

"Actually, I did that as a joke at a club in Covent Garden a couple of years ago. They were showing that clip above me on a big screen and I was underneath it, miming along. And when it got to that scene where I was about to blow the Daleks up I acted trying to close the wires together and everyone in the audience was giggling. You heard the line 'Have I that right?' and →

"David Maloney and I became great friends. He found me very funny, so naturally I was flattered."

Top right: The famous scene from Part Six of *Genesis of the Daleks* (1975), in which Harry (Ian Marter) looks on while Sarah tries to convince the Doctor to destroy the Daleks forever.

Above left: An old enemy sneaks up behind the Doctor in a publicity shot for *Revenge of the Cybermen* (1975).

→ then I said, 'No, no, no. Although I suppose I could blow up the BBC...' And I pretended to do it. People chuckled like you're chuckling now. But some rather po-faced journalist was there and published a piece saying 'Tom Baker wants to blow up the BBC'. Fortunately, the BBC defended it and said it was a joke."

Another deep laugh issues forth as Tom reassures us that he bears no such malice towards the BBC.

The final story broadcast in Season 12 was *Revenge of the Cybermen*, which was the only occasion the Fourth Doctor faced the famous silver giants. "I like the Daleks," he says after some considered thought. "But of course the Daleks were inanimate weren't they? When you're with Cybermen, they can look at you or move about and react in many ways. Whereas the Daleks can only react by shouting. And that got very repetitive."

As well as upscaled high-definition episodes, the box set contains some brand-new special features. These include *Behind the Sofa*, in which Tom views some of his best moments in the company of producer Philip Hinchcliffe and Elisabeth Sladen's daughter, Sadie Miller. "Oh that was so effortless," says Tom, "especially because I was with Philip."

His thoughts then turn to his late co-star. "Elisabeth Sladen was my favourite [companion] because she was the very first. And also because we got on so well together. We had a similar sense of humour. And she used to like my silly suggestions. She knew I was ridiculous but she found it funny. The directors would say, 'It's a bit idiotic isn't it?' But I *am* idiotic. *The whole thing is idiotic*.

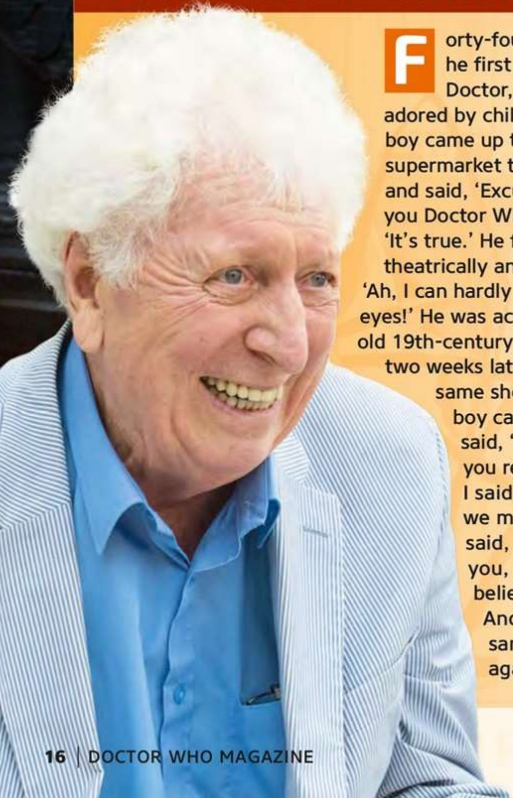
"You know, *Doctor Who* is nothing to do with science fiction. It's nothing to do with anything. It's a bit like religion really, in that all you have to do is believe it. And I can believe any old nonsense. That's why I was a success in *Doctor Who*, because it's so easy for me to believe all that. I've got a magic wand called a sonic screwdriver and we don't just travel through time, we dematerialise. And no one really questions that. It's absolutely incredible, isn't it? You just believe it. And so the improbability of the thing appealed to me."

Season 12 was just the beginning of Tom Baker's unparalleled seven-year run as the Doctor. Summing up what his first series means to him, Tom cuts straight to the point: "It was quite simply the happiest time of my life."

The new box set will prompt a nostalgic reaction from those old enough to have seen these episodes at the time. For younger fans, it offers an opportunity to watch Tom Baker at the height of his powers, in some of the series' greatest stories. "I hope they will enjoy it," he says. "I get so many affectionate letters from fans, so I have a particular sensitivity to them."

It is a truth universally acknowledged that not everything Tom Baker says can be taken at face value, but on one subject at least he seems entirely sincere. "I love the fans of *Doctor Who*, I really do," he says. "They are fond of me and they know that I admire them for their taste, because not everybody thinks I'm marvellous. However, enough people think I'm marvellous. And that's what keeps me going." **DWM**

ONE FOR THE KIDS



Forty-four years after he first played the Doctor, Tom is still adored by children. "A little boy came up the me in the supermarket the other day and said, 'Excuse me, are you Doctor Who?' I said, 'It's true.' He fell back quite theatrically and he went, 'Ah, I can hardly believe my eyes!' He was acting like some old 19th-century actor. About two weeks later I was in the same shop and this boy came up and said, 'Hello. Don't you remember me?' I said, 'Why, have we met before?' He said, 'Yes. I said to you, "I can hardly believe my eyes."' And he did the same gesture again. His father was watching and was very proud of his son.

"I've always got lots of coins in my pocket and so at the end of our little conversation I said, 'Look, how are you off for money?' I got out a couple of coins and said, 'Here's £1 for you and 10p. If you meet a beggar give him the 10p and you keep the pound. Then you're in business.' And people laughed.

"I think in this critical climate we're in now – the new puritanism – when I'm in Waitrose, which is one of my day centres, I'm often presented with babies or little children by their grandparents who recognise me. All those sweet things are so important to me in my old age. It gives me a great sense of privilege to be given babies to hold. And I see lots of other old people looking over and they're enjoying it and I think, 'It doesn't happen to them, it happens to me.' All on the back of a children's television programme. Amazing!"

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Welcome to The Jungle

We talk sewers and space stations with Roger Murray-Leach, the production designer who joined *Doctor Who* on Season 12. “You start with the impossible,” he says...

Interview by **BENJAMIN COOK**

On 29 September 1974 *Doctor Who* was shooting on location at Hound Tor, a granite outcrop on the eastern edge of Dartmoor. At around 5.00pm the show's star, Tom Baker, was confronting a Sontaran ("You unspeakable abomination!" etc) when he slipped on some wet grass and fell heavily on his left shoulder. Roger Murray-Leach, the show's new production designer, saw it happen.

"It was a week's shooting for a little thing called *The Sontaran Experiment*," Roger, now 74, recounts. "We were four days in, I think. We'd had terrible weather. You wouldn't know from watching it, but the rain across Dartmoor was absolutely horizontal. The ground was wet. What can you do? You can't go around with a hairdryer. I'd been hanging about, thinking, 'I've got to go back to London tonight, really,' because I had to get back to Television Centre. But then Tom turned and slipped. He fell on the rock. And everything stopped. He was obviously in trouble. We called an ambulance."

Chatting over coffee in the living room of the beautiful Oxfordshire home that Roger shares with Dale, his wife of 22 years, the designer explains how that Sunday on Dartmoor in 1974 marked the start of a beautiful friendship: "When the ambulance arrived we said, 'Hang on, where are you taking him?' 'Torbay Hospital,' they said. 'Is there anybody who could go with him?' So I said, 'Well, I'm a bit of a spare part...' 'Would you mind following?' they said. 'Make sure Tom's okay?' I said, 'How do I keep up with you?' – because they had their lights and sirens on. 'Tuck in behind us,' they said, 'and put your headlights on. If we jump a light, just follow us through.'"

It took the ambulance crew one-and-a-half hours to get Baker, cradling his arm in the Doctor's scarf, across the moor to the hospital. He was X-rayed shortly after they arrived. "He was in a lot of pain and understandably a bit concerned," remembers Roger, "because was he going to be able to carry on as the Doctor? He'd only just become the Doctor and obviously was very excited. It was a great new thing for him. But was it now in jeopardy?

"We had about three hours sitting in outpatients together, and we got to know each other quite well. It started a nice relationship. We really got on. My daughter, who had been born in 72, used to love coming in to see Tom on set. But he was so worried that day [on *The Sontaran Experiment*]. If this was a bad break, were they going to have to recast? We had no mobile phones, so all I could do was ring the base hotel from the hospital – I couldn't get through to the production office – and say, 'Look, here's the situation...' Turns out, he'd broken his collarbone."

And so began Roger's three years on *Doctor Who*.

Spoiler alert: Tom Baker wasn't recast. For the rest of the Dartmoor shoot, stuntman Terry Walsh doubled for him in long shots. For close-ups, Baker performed his scenes as motionless as possible, his neck brace hidden by the Doctor's coat and scarf. "Luckily there was a four-week break before we were back in the studio, for *The Ark in Space*," says Roger. "This allowed Tom time to heal." Baker went on to become the programme's longest-serving Doctor – and Roger one of the saviours of Baker's first season. Which is getting a Blu-ray release this month. "That's unfortunate," jokes Roger, smiling at the prospect of high definition. →

> "Tom turned and slipped. He fell on the rock. And everything stopped. He was obviously in trouble."

Opposite page top left: Roger Murray-Leach today.

Opposite page main: The Doctor (Tom Baker) and Sarah Jane Smith (Elisabeth Sladen) on the nightmare jungle world of Zeta Minor in *Planet of Evil* (1975). Roger designed the impressive sets for this story.

Above right: Roger was among the *Doctor Who* cast and crew in Dartmoor in 1974, on location for *The Sontaran Experiment* (1975).

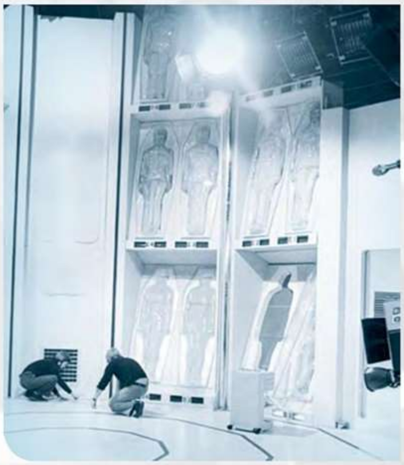
Left inset: Kevin Lindsay played Field Major Styre in *The Sontaran Experiment*.

Below left: Stuntman Terry Walsh played the Doctor in several scenes, including the fight with Styre.

Below right: Tom Baker broke his collarbone during production of *The Sontaran Experiment*. Roger accompanied him to hospital.

Right: Roger's cryogenic chamber set from *The Ark in Space* (1975).

Far right: Harry Sullivan (Ian Marter) and the Doctor meet Vira (Wendy Williams), one of the chosen survivors of the human race, in Part Two of *The Ark in Space*.



→ "Hopefully modern viewers won't be able to see all the wobbles!"

Roger was responsible for sets, dressing and hospital visits (delete as applicable) for three of that 1974-75 run's five serials. His production design is among *Doctor Who*'s most lauded ever. Take *The* – aforementioned – *Ark in Space*, the Fourth Doctor's second serial (though it was recorded third, after the Sontaran two-parter). "The major thing about that story was the contribution of the designer," the director, Rodney Bennett, asserted in a 1998 interview with **Doctor Who Magazine**. "There's no doubt that Roger Murray-Leach was immensely gifted."

"We loved Roger Murray-Leach, the very stylish designer," enthused Tom Baker, when **DWM** spoke with him in 2011. "It was a beautiful set, wasn't it? Built in a circle."

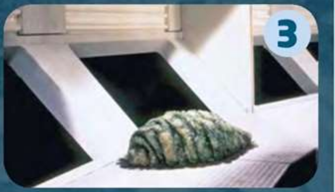
"It was my first space station," says Roger, recalling Nerva Beacon, "and I just wanted it to look vaguely *real*. With a bit more money, it could have done. I've always tried, when doing anything sci-fi, to give it some logic. So when it came to all the people in the pods" – this is Nerva's hive-like cryogenic chamber – "I wanted to get the feeling that the [chamber] floor moved up and down. It doesn't really look like it, because we didn't have the money, but that was the idea."

A massive part of Roger's job was finding clever ways to make the most of *Doctor Who*'s modest budget. "It was quite a battle," he says. The cryogenic chamber, for instance, was 'extended' with a mirror (Roger: "If you tell a lie, the audience will follow you"), and Nerva's circular walkway, looking out to the stars, was a short, curved section of set that could be shot from both ends. "That's all you need. Keep it simple. If you have corridors that kind of jink a bit... It's really important to let an audience use their imaginations. Leave doors open." Metaphorically? "Well, yes."

"You almost felt his sets went on somewhere," Sarah Jane Smith actress Elisabeth Sladen said of

"You felt safe with Tom"

Roger is swiping through some photos on **DWM**'s iPad. One, from *The Sontaran Experiment*, is of Styre's ship nestled on Hound Tor (**1**): "Well, it was just a good place to put it, where it wouldn't roll downhill," he says, smiling. Another is of Styre's transmitter station (**2**): "That was one of those chairs, I think. You know, those bubble chairs from the 60s? No, really. We'd use whatever we could."

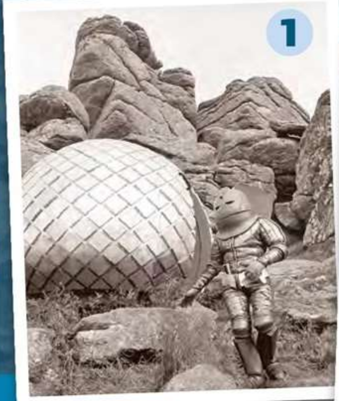


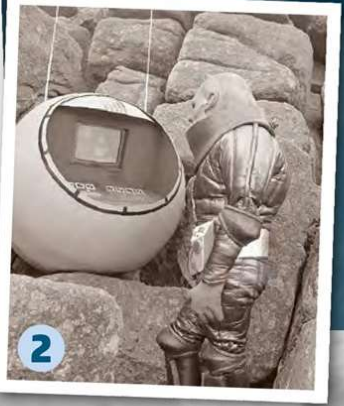
Next, a photo from *The Ark in Space*: a Wirrn larva (**3**), "made out of bubblewrap. It had the stuntman [Stuart Fell] inside it, crawling around on his tummy. Which was fine until we had him on this walkway I'd made out of expanded metal, then everything started to pop! It was like gunfire-farting. We had to dub it afterwards."

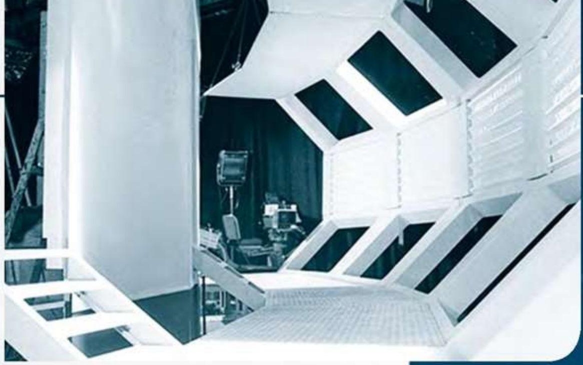
Roger swipes to a photo of him and Tom Baker doing the crossword together on location at Athelhampton House in Dorchester, for *The Seeds of Doom* (**4**). "How time passes," Roger says, peering at his 32-year-old self. "When you get to my age, you think, 'What the hell happened? When did I go from that to this? To the odd liver spot?'

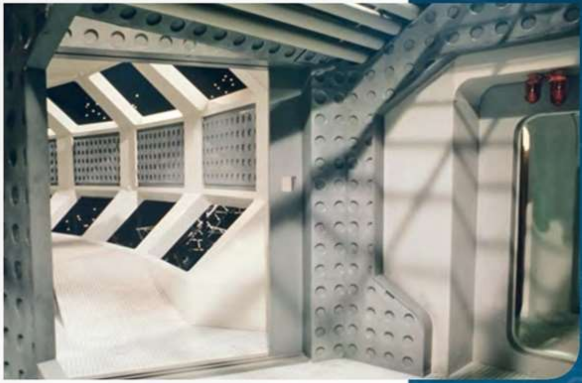
"Tom and I used to enjoy the crossword. I got on with him like a house on fire. As the programme became more *his*, my understanding is he became a bit more demanding. But that's fair enough, if he felt that other people weren't doing their job. The whole industry's a nerve game. Everybody's insecure; I don't care how bluff they may seem.

"But what I think worked so well with Tom – and why he was so popular – was that he came across as this avuncular eccentric who was slightly crazy, but was always going to look after you. The children felt safe with him. You felt safe with Tom. And he believed what he was doing, so *we* all believed what he was doing. By the same token, I tried to make what *I* did believable as well."









Top: The corridors in *The Ark in Space*...

Above: ... were redressed to become the corridors of Nerva Beacon for *Revenge of the Cybermen* (1975).

Roger in 2007. “You never felt that they stopped at the studio floor.”

The Ark in Space was an instant hit. Part Two got one of the show’s largest-ever audiences: an estimated 13.6 million viewers. Russell T Davies, *Doctor Who*’s 21st-century resurrector, has called it his favourite pre-2005 story. Davies’ successor, Steven Moffat, considers it the greatest Fourth Doctor adventure. Did Roger realise, at the time, how good a job he was doing? “No, I didn’t. I just wanted more money.”

Roger’s Nerva sets were reused in the Season 12 finale *Revenge of the Cybermen*, in which the TARDIS crew returns to the Beacon, but in its distant past. “So I had to make some changes, because they’re supposed to be many, many, many years apart. ‘How am I going to do this without spending a lot of money?’ So it was silly little things like, ‘I’ll take the vac-formed sheet off that rib panel and put on a different one, so it changes the look.’” He rolls his eyes theatrically. “When I look at the money that’s thrown at *Doctor Who* now!”

Left inset: Sarah discovers that the corridors are littered with corpses in *Revenge of the Cybermen* Part One.

Years later, Roger designed and art directed for the big screen, including *The Killing Fields* (nominated for seven Oscars, including Best Picture, at the 57th Academy Awards), political thriller *Defence of the Realm*, John Cleese caper *Clockwise*, Bob Dylan vehicle *Hearts of Fire*, *A Fish Called Wanda* (also starring Cleese, who wrote the screenplay) and its successor *Fierce Creatures*, and Denzel Washington drama *The Mighty Quinn*. But cash-strapped TV shows like *Doctor Who* were crucial, he says, in teaching him his craft. “It’s important to get as much experience as you can, across the board. These days, when I teach, I say to the young would-be-designers, ‘Don’t underestimate that little job, with next to no money, at the start of your career...’”

Roger was born in Shropshire in June 1943. His father was an aircraft engineer, working on Mosquitos during the Second World War, but he died when Roger was five. “He had a faulty heart valve – something that’s so easily operable now. So I grew up just with my mother and sister.” When he left school, Roger trained to be an architect. “But I didn’t do terribly well in my intermediate exams, so I took a year out. I thought a year of practical work might boost my imagination and get my head around what it really meant to be an architect.”

He headed overseas. Not by choice. “My mother, I think probably to get me away from a girl, said, for my 21st birthday present, ‘Here’s a ticket to Australia.’” His year down under turned into two. “I loved it out there.” By the time he returned to the UK, he’d “realised that architecture wasn’t for me”. Did his mother mind? “No, she was very supportive. Her friends were all saying, ‘That’s a terrible shame after all the money you’ve spent.’ She said, ‘But *why*? Architecture doesn’t make him happy.’

“I’d always been interested in theatre, film and TV, so I applied for – and got – a job at the BBC, as a holiday-relief design assistant. After four or five months, they gave me a programme to design. Which I was completely unprepared for.” This was 1967 song-and-sketch show *Three of a Kind*. “Mike Yarwood was in it. And Lulu. I’m sure it was a complete screw-up. My head was so far under the water. But you had no choice about which shows you were assigned to.” What was the BBC like to work at back then? “Tremendous fun. You were allowed to experiment. You could take risks. If it went slightly wrong, you were onto the next programme by the time it hit the fan. I got a reputation as somebody who would push the boundaries a bit.”

> “I’ve always tried, when doing anything sci-fi, to give it some logic.”

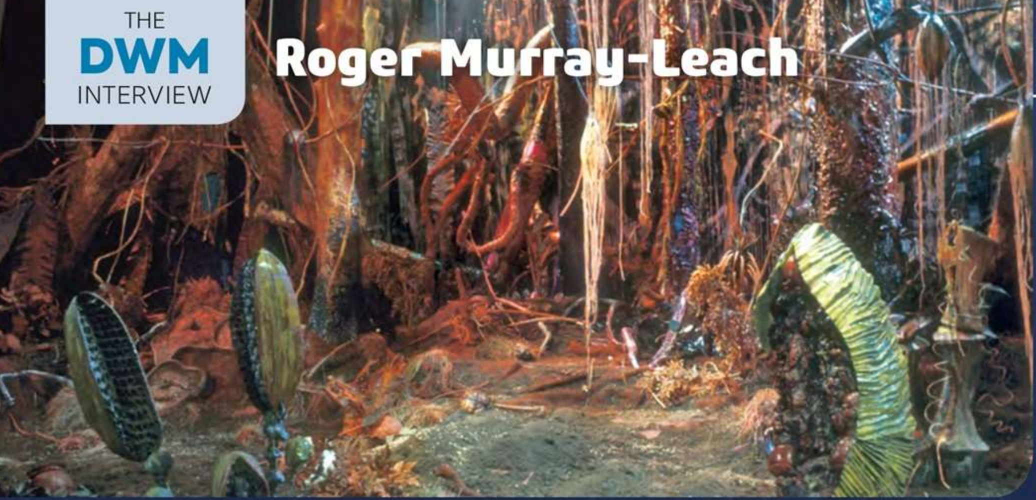
Below left: Vira, Sarah and Harry in the control room of the Ark in *The Ark in Space* Part Four.

By the middle of the 1970s, Roger had already worked on some of the BBC’s most popular programmes, like *The Goodies* (including the *Kitten Kong* episode, in which Twinkle the cat destroys London’s Post Office Tower), *Till Death Us Do Part*, *Dixon of Dock Green* and *It Ain’t Half Hot Mum*. “We didn’t get paid very much, and we did silly hours. You weren’t always encouraged to take money for overtime, so you could take time off in lieu. One year I got 16 weeks’ holiday! That shows you the kind of hours I was doing. But people worked at the BBC because they were proud to work there.”

In 1974 he landed *Doctor Who*. “As luck would have it, I started at the same time as Philip Hinchcliffe.” The incoming producer’s →

Below right: *The Goodies* – starring Bill Oddie, Tim Brooke-Taylor and Graeme Garden – was another popular show that Roger worked on in the 1970s.

Roger Murray-Leach



Above left: Roger's jungle for *Planet of Evil* proved so successful that it was subsequently used by the BBC as an example of how to design sets for TV.

Above right: Tom Baker and Elisabeth Sladen on the *Planet of Evil* set at Ealing Studios in June 1975.

Below: Roger's ambitions to make the Panopticon set in *The Deadly Assassin* feel "boundless" were hampered by the budget.

> "We couldn't afford to build all this stuff. My whole budget was just £3,000 and 300 man-hours."

→ tenure, like Roger's as production designer, ran from *The Ark in Space* (or *The Sontaran Experiment*, if we're going by production order) and ended with 1977's *The Talons of Weng-Chiang*. In that time, they worked together on 30 of *Doctor Who*'s most highly regarded episodes. "Some of what we had to do was a bit of a struggle," Roger says, "to put it mildly."

Roger's pièce de résistance was the jungle on Zeta Minor, the last planet of the known universe, in studio-bound flesh-tingler *Planet of Evil* (1975). "That jungle set reminded me of the inside of my own mind," said Tom Baker, in the *Darker Side* DVD documentary. "It was hot and sticky, and there were all sorts of noises going off, and I was creeping through, hoping that I wouldn't fall over!"

"Alien landscapes," says Roger, "were shot either on location, so they didn't look hugely alien, or on some rubbish studio set with, like, a load of spheres. Well, that doesn't look like *anything* and it's not scary. It doesn't resonate with the viewer. So when David Maloney [the director] said, 'Where are we going to shoot this? A forest?' I said, 'Would you let me build it?' I explained why: 'Think about what's scary. What would make people feel uncomfortable? Being in a swampy jungle where you don't know what's going to be around the corner, or what you're treading in, is pretty scary.' Bless him, David – and Philip – said yes."

Lit mainly in red and occasional blue, Roger's detailed, atmospheric jungle was built at Ealing Television Film Studios and included rock pools, dry ice outlets, forced-perspective backdrops, and vines and creepers suspended from the studio gantry. "What I did, basically, was take the everglades, general wetlands, and turn them on their head: change the colours and the way the plants looked. And colour the water, because we'd made channels, which we'd lined in heavy poly, so we could have water for the actors to step through. And we had some really great scenic artists at the BBC, who painted those fantastic [backing] cloths, so the jungle appeared to go on forever.

"We couldn't afford to build all this stuff. My whole budget was just £3,000 and 300 man-hours. But we had a huge stock scenery section at the BBC, so I rented every fibreglass column I could – whether Doric, Corinthian, plain, whatever. Some we wrapped in vac-form. A lot we wrapped in polythene, then dribbled two-part foam all over it – which sets. With polythene, you just put a knife through it and it all peels off. Except it didn't," he grimaces. "So the BBC lost quite a few columns. I wasn't very popular after that. Thankfully they'd seen the set by then, and they liked it, so I was more or less forgiven."

Roger's alien jungle wowed his superiors so much that for several years afterwards colour stills of it were used in BBC Educational Services publications on how to design sets for TV. And never let it be said that *Doctor Who* doesn't offer a designer diversity: for the Season 13 finale, 1976's *The Seeds of Doom*, he designed Antarctic sets, London's World Ecology Bureau and the inside of eccentric millionaire Harrison Chase's mansion. By the summer he'd moved on to the Capitol on Gallifrey for Season 14's *The Deadly Assassin*.

The home of the Time Lords. Where do you even start? Here's where: "You start with

Branching Out

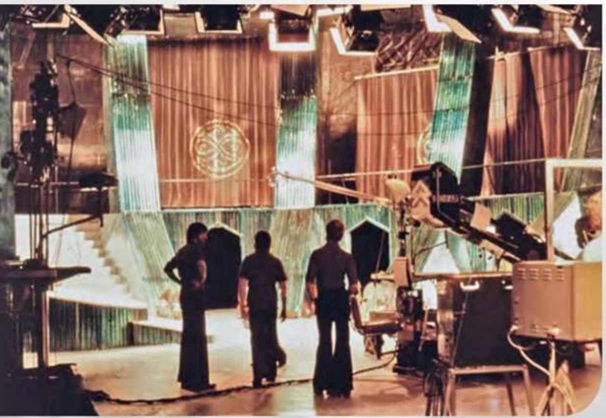
On 24 January 1977, during production of *The Talons of Weng-Chiang*, Roger went to the Television Centre canteen while engineers filled his sewer set with water. "I'm sitting there having lunch," he says, "when suddenly I get called back to Studio 1. 'Oh God,' I thought. Turns out, the engineers hadn't attached one of the hoses to the tap on the studio wall properly. We'd flooded the studio! Water had gone down into the electrical ducting, round the outside, and down into the PBX."

The inevitable damage to the private branch exchange brought the main Television Centre switchboard to a standstill. "I hid," admits Roger. It wasn't his fault, though? "No, it wasn't, but everyone was complaining about the designer. 'He's got his trough and he wants it full of water. Tsk, what do you expect?'"

the impossible – this huge arena, full of people," Roger says of the Panopticon. "You know you can't do that. You haven't got the space or money. But I tried to make it look as if it were made out of glass – lots of reflective surfaces – so it didn't feel too enclosing." He wanted the Capitol to look boundless and godlike, "but it doesn't really. It still seems pretty small. Well, it does to me." Was he aiming for cathedral-like? "That was the idea, to try to make the Time Lords feel like an order. That was something [costumer designer] Jim Acheson and I tried very hard to get across: a continuity.

"After a lot of struggle, we persuaded the powers that be to let Jim and I share an office. Unfortunately, Jim became ill after a couple of weeks – probably from working with me! – so that kind of fell apart. But by then we'd kind of got inside each other's heads a little bit, so the logos, for example, that appeared on the walls also appeared on their costumes."

Roger's circular Time Lord symbol, known later as the Seal of Rassilon, featured heavily in *The Deadly Assassin*. In fact, he was reusing the Vogan motif that he'd designed for *Revenge of the Cybermen*. "It was a take on something Celtic. I got inspiration from the Book of Kells or something. I'd been looking at early Celtic patterns and I thought, 'That's interesting. It's almost abstract.'" And it's still used in *Doctor Who* today, most recently in 2015 episode *Hell Bent*. "I don't get any credit," says Roger. "Or residuals. You'd think...?"



When it was time for Roger to leave *Doctor Who* ("I was starting to repeat myself. I thought I ought to take a break"), he went out in style with *The Talons of Weng-Chiang* – his third successive season finale. The six-parter, set in Victorian London, was the subject of the first-ever behind-the-scenes documentary about the show: *Whose Doctor Who*, a 1977 edition of BBC2's *The Lively Arts*.

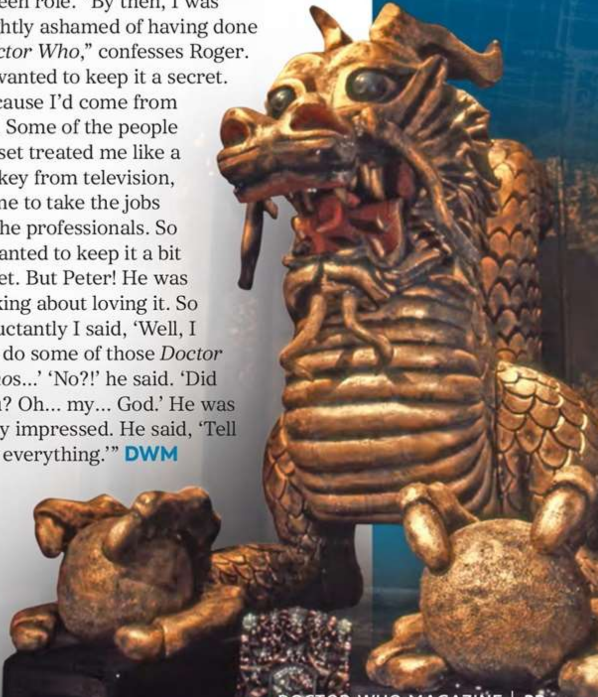
"Gosh, I've never seen this before," exclaims Roger, as we watch a clip on **DWM**'s iPad. "That's me!" A shirted, 33-year-old Roger, beard still brown, top button undone, is in Studio 1 at BBC Television Centre, on a Monday morning in January 1977. He's dressing Magnus Greel's chamber for shooting the next day. A few feet away, Roger's sewer tunnel, a raised set that contains a fibreglass water trough, is being finished.

Sat behind his desk in the 1970s production office, a turtle-necked Philip Hinchcliffe explains that "the set designer, Roger Murray-Leach, was responsible for the large dragon" – this is Weng-Chiang's lethal dragon laser canon – "and working from the script he decided how he would tackle this dragon. The first sketch he showed me was drawn on the back of a cigarette packet..."

"Well, that's not true," chips in 2018 Roger. "Well, probably not true. On the back of a fag packet? Never!" But the designer concedes that he had "run out of money". The House of the Dragon was his very last *Doctor Who* set and "the walls are basically fabric. I just had lots of red satin curtains made. What else could I do?"

Post-*Who*, Roger was a production designer on *Blake's 7* ("I had a terrible time – that first series had three principal directors, and they all wanted to do it a different way"), *The Val Doonican Music Show* and *Play for Today*, before he went freelance and designed the eight-part 1981 ITV drama *Winston Churchill: The Wilderness Years*, which had a budget of over £3 million. Roger was nominated for a BAFTA.

But *Doctor Who* never truly leaves you, he says. When Roger broke into feature films, it was with 1983 comedy drama *Local Hero*, which featured the 24-year-old Peter Capaldi in his first significant screen role. "By then, I was slightly ashamed of having done *Doctor Who*," confesses Roger. "I wanted to keep it a secret. Because I'd come from TV. Some of the people on set treated me like a turkey from television, come to take the jobs of the professionals. So I wanted to keep it a bit quiet. But Peter! He was talking about loving it. So reluctantly I said, 'Well, I did do some of those *Doctor Whos*...' 'No?!' he said. 'Did you? Oh... my... God.' He was very impressed. He said, 'Tell me everything.'" **DWM**



Above left: Roger checks the set of Greel's lair, built for *The Talons of Weng-Chiang* (1977). Roger was filmed at work for BBC2's *Whose Doctor Who* documentary, broadcast in April 1977.

Above right: The sewer set in *The Talons of Weng-Chiang* was filled with water.

Left inset: Roger in *Whose Doctor Who*.

Below left: Preparing to record on *The Deadly Assassin*'s Panopticon set at Television Centre.

Below right: The imposing dragon in *The Talons of Weng-Chiang* was sculpted from polystyrene.

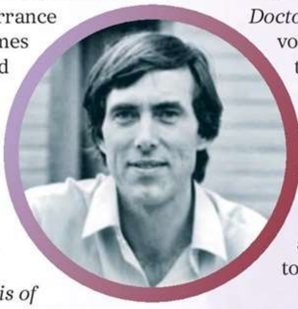
THE HOLMES MASTER PLAN

For Season 12 of *Doctor Who*, script editor Robert Holmes devised a compelling formula that would inspire the series' 21st-century showrunners.

Feature by **JONATHAN MORRIS**

Back in 1986, Robert Holmes was asked to contribute an account of his time as script editor of *Doctor Who* for Peter Haining's book *The Doctor Who File*. The three pages Holmes wrote are full of his distinctive wit, and recount an exchange with producer Philip Hinchcliffe while he was busy hammering away to get a script in shape. "First the good news," said Hinchcliffe. "Arnold Kingfisher's script's in." "Oh, great!" said Holmes. "I knew good old Arnold wouldn't let us down." "Now for the bad news," said Philip. "It's useless."

History does not relate the true identity of the writer referred to as Arnold Kingfisher. There are several possible contenders: John Lucarotti, Gerry Davis, Lewis Griefer. Or even – and we include him only for the sake of factual completeness – Terrance Dicks. Because when Holmes was script editor, he ended up rewriting quite a few of the scripts. Entirely from scratch, in some cases. Even when a page-one rewrite wasn't required, he would still take a pass at every script to polish the dialogue (for instance, on 1975's *Genesis of the Daleks*). Together with Hinchcliffe, he came up with the plots of every story and developed the storylines with the writers. In addition, he wrote the key stories that would establish the tone and the format of the rest of the series. He was effectively doing the job of a modern *Doctor Who* showrunner.



Left inset: Philip Hinchcliffe produced *Doctor Who* from 1975 to 1977.

Now, it could be argued he wasn't the first script editor to fulfil this role. Ever since the series' earliest days, its script editors (or story editors as they were originally known), had been obliged to rewrite. A great deal of *Doctor Who*'s first year was the work of David Whitaker, and Donald Tosh has often discussed his extensive revisions of *The Daleks' Master Plan* (1965-66). Terrance Dicks got through a lot of typewriter ribbon while script-editing the Jon Pertwee era, especially when he had to rewrite *The Three Doctors* (1972-73) to reduce William Hartnell's role and replace Jamie McCrimmon with Sergeant Benton.

Compared to Holmes, however, the show's previous script editors had a light touch. Holmes admitted that, "It was necessary to do a lot of rewriting, particularly in the first two seasons of Tom Baker, because Philip Hinchcliffe and I were trying to make some pretty radical changes. We knew what we wanted, but it was hard to get it across to the writers who tended, on the whole, to have their own conception of the programme based on what they had seen in the past."

When Holmes became script editor, it seemed every story was a Robert Holmes story. Even when he wasn't the writer, the writers he *did* hire produced scripts that sounded like him. And he ended up scripting so many stories himself that he effectively became the series' head writer. In total, 28 of Tom Baker's first 72 episodes were solely by Holmes.

When Russell T Davies became *Doctor Who*'s showrunner, his voice became the voice of the show; the same was true for Steven Moffat's time as showrunner and will probably be true for Chris Chibnall's. Modern television drama requires a consistent authorial voice; it needs to be 'authored'.

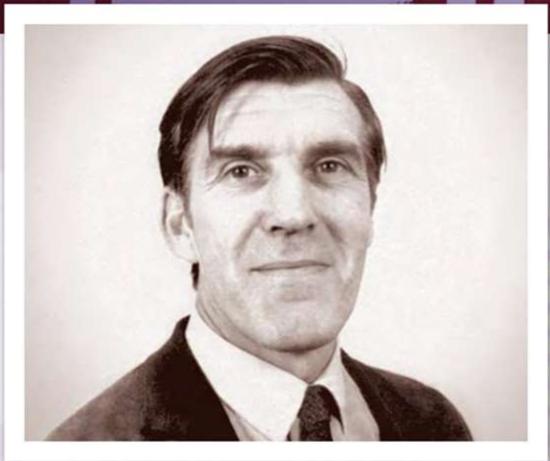
The other way in which Robert Holmes acted like a modern showrunner is that he seems to have played a major role in planning the stories of Tom Baker's first season in 1974-75. Again, this was more a product of circumstance rather than design, as the scripts were commissioned at a point where one producer, Barry Letts, was preparing to leave – and the next, Philip Hinchcliffe, had yet to join. "[The BBC] didn't know who the new Doctor was going to be," Hinchcliffe told Simon M Lydiard in the March 1985 issue of *Fantasy Empire*. "Therefore, Bob Holmes wisely decided that at least we'd get strong stories so he returned to old favourites – the Daleks, the Cybermen."

Holmes devised a season that would launch the new Doctor alongside as many familiar faces and tried-and-tested monsters as possible. That way, uncommitted viewers would still have a reason to tune in after the novelty of a new Doctor had passed.

The selection of writers wasn't *entirely* Holmes' decision, though. Outgoing script editor Terrance Dicks was keen to write the first story of the season, arguing, with some justification, that there was a tradition of incoming script editors commissioning their predecessors. Plus, a certain continuity of style with the previous era would help ease viewers into the new Doctor, as Barry Letts told **Doctor Who Magazine** in 1981: "It's the technique of good television. Because the audience has not yet accepted the new Doctor, their sympathies are with the characters they know as they react to the new and eccentric Doctor. The old characters – the Brigadier, Benton and Sarah – are there to reassure the viewing public that they are still watching *Doctor Who*."→

"THE OLD CHARACTERS ARE THERE TO REASSURE THE VIEWING PUBLIC THAT THEY ARE STILL WATCHING *DOCTOR WHO*."

BARRY LETTS



Above: Robert Holmes was an experienced *Doctor Who* writer before he became the show's script editor in 1974.

Opposite Page: The Fourth Doctor (Tom Baker) fought monsters old and new in his first series of adventures.

Below: Elisabeth Sladen as Sarah Jane Smith and Nicholas Courtney as Brigadier Lethbridge-Stewart – two familiar faces in a rehearsal shot from Part One of Tom Baker's first story, *Robot* (1974-75).

Right: Tom Baker, Elisabeth Sladen and Ian Marter publicise *Doctor Who* during a visit to Blackpool in 1975.

Right inset: Field Major Styre (Kevin Lindsay) – a familiar-looking monster in *The Sontaran Experiment* (1975).

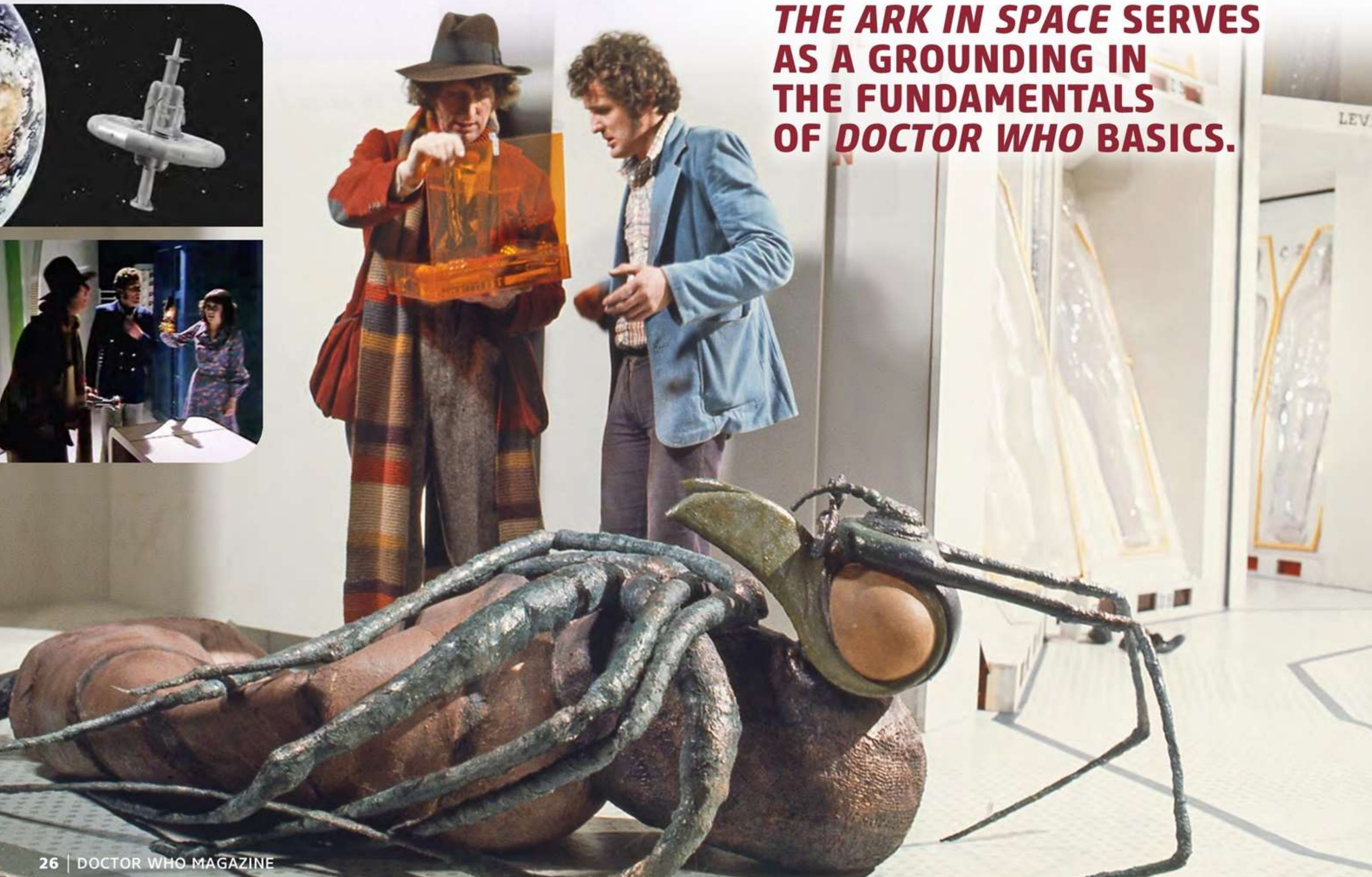
Below: Three scenes from *The Ark in Space* (1975) – The Ark, as seen at the start of Part One; The Doctor, Harry and Sarah arrive on board; a rehearsal shot from Part Two, in which the Doctor and Harry discover the dead body of a Wirrn.

→ Another commission came about after Dalek creator Terry Nation approached Holmes at a BBC party to mark *Doctor Who*'s tenth anniversary, telling him that he felt there should be a Dalek story in every season. Holmes' non-committal response was interpreted by Nation as a sign of enthusiastic agreement, and he informed his agent, who in turn informed the BBC Head of Drama. In the end, Holmes agreed to commission a Dalek story from Nation, but only after Nation's first proposal had been rejected for being too similar to his previous efforts and Nation had outlined a much more promising story about the creatures' origin.

The rest of the season was, however, all down to Holmes. He had the idea to base two stories in the same location to save money on sets. This led him to the backdrop of a space station, with the TARDIS landing there in the first story and the Doctor and his companions having to return to find the TARDIS in the second. To write these stories Holmes commissioned Christopher Langley (a former colleague from the 1968 ATV soap opera *Honey Lane*) and Gerry Davis, as the second story would feature his co-creations, the Cybermen. In addition he commissioned Bob Baker and Dave Martin, two more writers well-versed in *Doctor Who*, briefing them with a storyline featuring a Sontaran, a monster he had created for *The Time Warrior* (1973-74). And finally, for the six-part season finale, he enlisted Scottish writer Robert Banks Stewart because he wanted a story featuring the Loch Ness Monster.

So that was the plan for Season 12. First, a contemporary story, steeped in the familiar, with the new Doctor surrounded by friendly faces – but also with a new companion in the form of Harry Sullivan, for the benefit of uninitiated viewers.

Next, a voyage into the far future, to establish the scope of the series. Let's see the future of humanity – how much we will change and how much we will remain the same. And let's really put the companion or companions through the



***THE ARK IN SPACE* SERVES AS A GROUNDING IN THE FUNDAMENTALS OF *DOCTOR WHO* BASICS.**

Far left: The Doctor gets to grips with Davros (Michael Wisher) in Part Five of *Genesis of the Daleks* (1975).

Left: Another old adversary returned in the last story of Season 12, *Revenge of the Cybermen*.

Below inset: John Lucarotti wrote a story that would be extensively rewritten by Robert Holmes, and eventually broadcast as *The Ark in Space*.

Below: The Doctor contemplates the fate of humanity in *The Ark in Space*.

wringer, cut them off from the Doctor and the familiar. That's *The Ark in Space* – particularly its opening episode, which serves as a grounding in the fundamentals of *Doctor Who* basics: the Doctor and his companions stepping out of the TARDIS into another time. Where are they? When are they? This story should establish that the universe is so much bigger than imagined, so much stranger and fraught with danger.

And then – skipping discreetly over *The Sontaran Experiment* – there's *Genesis of the Daleks*. A mid-season 'tent pole' to give viewers another reason to tune in. A story told on a larger scale, not just bringing back an old monster but re-establishing them as a genuine threat. Philip Hinchcliffe told *Fantasy Empire*: "My intention, doing the Dalek story, was to make it a bit less silly than all the Dalek stories I'd seen before, and to give it good production values."

It's also worth noting that every story links into the next, in a way the series hadn't seen since the First Doctor's episodes in the 1960s. Season 12 not only has an ark, it has an arc. So even as viewers watched the Doctor, Harry and Sarah departing from the planet Skaro with a time ring, they still had a reason to tune into the next story, *Revenge of the Cybermen*, to find out if and how they would get back to the TARDIS. *Revenge* ends with the Doctor, Harry and Sarah answering an emergency summons from the Brigadier – which would have led into *Terror of the Zygons* as the finale, had the season not been truncated and the story deferred to the beginning of the next run.

Of course, Holmes' approach wasn't completely unprecedented. Seasons 7 (1970), 8 (1971) and 11 (1973-74) all began with stories reintroducing the Doctor and the series to viewers through the eyes of a new companion – all of them written by Holmes. The idea of a season finale bringing back all the regular characters was introduced with *The Dæmons* in Season 8, while both Seasons 10 (1972-73) and 11 used the Daleks as mid-season tent poles.

So it should be no surprise that Holmes' deployment of this formula proved remarkably successful in terms of building an audience. Which is probably why, consciously or unconsciously, Russell T Davies adopted a similar template when relaunching *Doctor Who* in 2005. There's a contemporary opening story, *Rose*, in which we're introduced to the world of *Doctor Who* from the point of view of the companion. The episode might not contain any familiar faces, but it's populated with immediately likeable characters which might feature in any television drama, and it's all about introducing the Doctor, giving the audience reasons to want to see more of him and find out more about him.

Then there's *The End of the World*, a visit to the far future to witness the fate of humanity. Just like *The Ark in Space*, it's about introducing the universe of *Doctor Who*, demonstrating its range, while hitting the same beats of the companion questioning the Doctor →

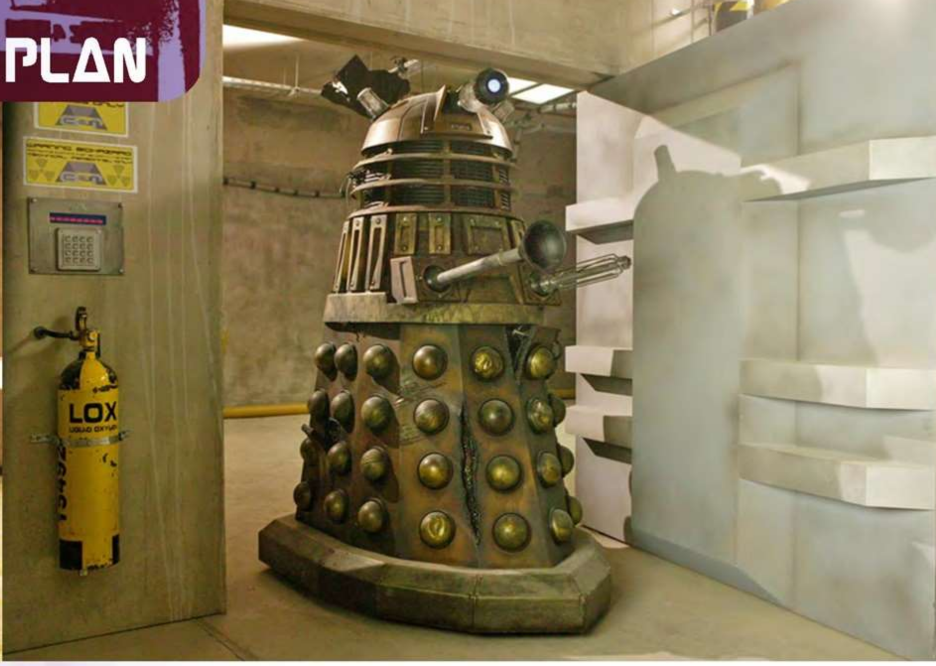
SPACE SAVER

Robert Holmes initially approached Christopher Langley for the second story in Season 12 – the first to be set on the space station. Langley soon gave way to John Lucarotti, but it seems the veteran *Doctor Who* writer had lost touch with the series' developments since his last commission, eight years before. Lucarotti lived on a boat in the Mediterranean, and was so difficult to contact that Holmes undertook the *Ark in Space* rewrites himself in about a fortnight.

Holmes also wrote *Revenge of the Cybermen* as he and Philip Hinchcliffe felt that the original scripts by Gerry Davis were written solely for children.

In the following season Holmes wrote *Pyramids of Mars* (1975), as Lewis Griefer's attempt at an Egyptian adventure betrayed an unfamiliarity with the series, and extensively rewrote Terrance Dicks' *The Brain of Morbius* (1976). Dicks' story featured a robot obsessively following its programming, which Holmes replaced with the fanatical scientist Solon and his servant Condo. According to a letter sent to Holmes by Dicks in response to receiving the rewritten scripts, they didn't retain a single line of his dialogue.

Right: The Doctor (Christopher Eccleston) and Rose (Billie Piper) travel to the far future in *The End of the World* (2005)



Far right: Russell T Davies adhered to the Holmes formula by introducing a familiar monster in *Dalek*, a story that was broadcast about halfway through the 2005 series.

Below inset: *Doctor Who* script editor Eric Saward became friends with Robert Holmes in the mid-1980s.

Bottom left: The Doctor (Colin Baker) opens fire in Part Two of *Attack of the Cybermen* (1985).

Bottom centre: The remains of Arthur Stengos (Alec Linstead) are encased within a Dalek in *Revelation of the Daleks* (1985).

Bottom right: Will (Dean Lennox Kelly) shares the stage with the Doctor (David Tennant) and Martha (Freema Agyeman) in *The Shakespeare Code* (2007).

→ before regaining faith in him. And, just as *The Ark in Space* has the Doctor eulogising the indomitability of Homo sapiens, *The End of the World* has the Ninth Doctor give a speech on the same subject, establishing the show's theme in the process: "You spend all your time thinking about dying, like you're going to get killed by eggs or beef or global warming or asteroids. But you never take time to imagine the impossible, that maybe you survive."

And, just as *Genesis of the Daleks* was a mid-season tent pole, Davies used the Daleks to give the show a boost at the halfway mark. "I said to them, if you save the Dalek till episode six, you'll get a second launch," he told **DWM** in 2005. "And I was right." Indeed, *Dalek* added a million viewers to the audience. Then there's the other – quite deliberate – borrowing from Season 12, as Davies co-opted Holmes' idea of setting two stories in the same space station in order to save money, it being far cheaper to redress an existing set than to build a new one.

"I SAID TO THEM, IF YOU SAVE THE DALEK UNTIL EPISODE SIX YOU'LL GET A SECOND LAUNCH." RUSSELL T DAVIES

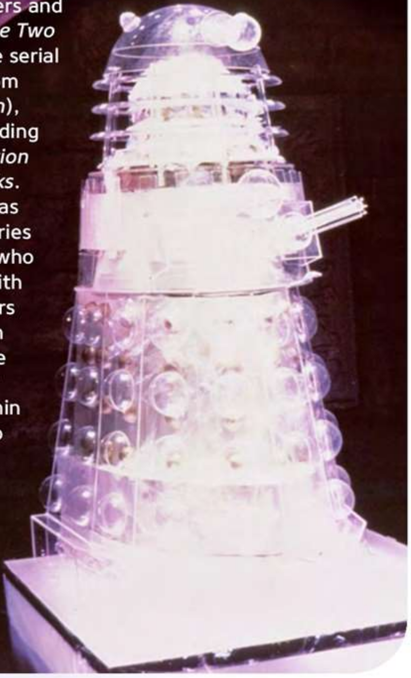
Davies, however, added two more 'beats' to Holmes' template. Firstly, the introduction of the TARDIS as a moment of wonder; in Season 12 it's completely thrown away, as we don't even see inside the Doctor's ship. And secondly, following the journey into the future with a trip into history, to show the other extent of the show's range.

Such was the success of this template that it was adopted for each of Davies' following seasons. Each begins with an Earthbound story told mostly from the companion's perspective – *The Christmas Invasion* (2005, which, for the purposes of this thesis, will be considered part of the first Tennant season), *Smith and Jones* (2007), *Partners in Crime* (2008). Then there's the trip into the future: *New Earth* (2006), *Gridlock* (2007), followed by

CLICKING WITH HOLMES

In 1984, *Doctor Who* script editor Eric Saward also followed Robert Holmes' Season 12 template when preparing the first full set of episodes for Colin Baker's Doctor. Season 22, broadcast in 1985, begins with a contemporary story featuring popular monsters (*Attack of the Cybermen*), then a future serial (*Vengeance on Varos*), then a history story featuring a famous figure from the past (*The Mark of the Rani*), then a mid-season 'tent pole' with more returning monsters and familiar characters (*The Two Doctors*), then a future serial with another figure from history (*Timelash*), before concluding with *Revelation of the Daleks*.

Saward has fond memories of Holmes, who he worked with in the final years of the writer's life in the mid-1980s. "Oh, he was grumpy, difficult," he told **DWM**'s Benjamin Cook. "But he was also charming and friendly, and he admired other people's work when it was good. He was mixed in many respects. But something, for some reason, just sort of clicked between us, and we became more friendly than we needed to be... I missed him when he'd gone."



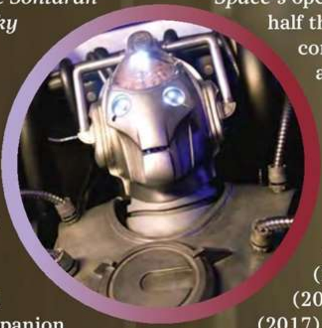
a trip into the past, *Tooth and Claw* (2006), *The Shakespeare Code* (2007). Tennant's final season switches these two beats, placing the trip into the past first. And each time there's a mid-season tent pole, bringing back old monsters – *Rise of the Cybermen/The Age of Steel* (2006), *Daleks in Manhattan/Evolution of the Daleks* (2007), *The Sontaran Stratagem/The Poison Sky* (2008). Just as Holmes portrayed the genesis of the Daleks, Davies gives us the genesis of the Cybermen and the regenesis of the Daleks. Then there's a return to Earth for the season finale, bringing back characters from earlier in the season and maybe writing out a companion too, in the same way that *Terror of the Zygons* would have done had it not been deferred.

When Steven Moffat became showrunner, he used the same template for the seasons introducing the Eleventh and Twelfth Doctors, and companions Amy, Clara and Bill. *The Eleventh Hour* (2010), *The Bells of Saint John* (2013) and *The Pilot* (2017) all take the approach of a contemporary story seen mainly from the new companions' point of view, while *Deep Breath* (2014) eases in a new Doctor within a company of familiar faces – Clara, Vastra, Jenny and Strax – just as *Robot* featured Sarah, the Brigadier and Benton (and *The Christmas Invasion* featured Rose, Jackie, Mickey and Harriet Jones). They are all about defining the Doctor and establishing him or re-establishing him in the affections of the audience; our viewpoint characters – Amy, Clara and Bill – initially mistrust him but are won over in the end.

The pattern continues with *The Beast Below* (2010), *The Rings of Akhaten* (2013), *Into the Dalek* (2014) and *Smile* (2017), all futuristic tales, with *The Beast Below* and *Smile* both explicitly taking their cues from *The Ark in Space* by featuring colonists evacuating the Earth after it was ravaged by solar flares. *Smile* even takes the same back-to-basics minimalist approach as *The Ark in Space's* opening episode, with half the adventure comprising of the Doctor and Bill's exploration of a seemingly deserted colony. Then there are the trips into the past – the 'celebrity historicals' *Victory of the Daleks* (2010) and *Robot of Sherwood* (2014), plus *Cold War* (2013) and *Thin Ice* (2017) – and the mid-season blockbusters bringing back the Weeping Angels or introducing the sinister Monks. In addition, Moffat took Holmes' innovation of a 'series arc' to its narrative limit, with episodes ending with lead-ins to subsequent adventures and a blurring of the line between one story and the next. Just as *The Sontaran Experiment* could be considered part of the *Ark in Space* narrative, *Face the Raven* could be part of the narrative of *Heaven Sent* and *Hell Bent* (2015).

Of course, the template is only a guide – both Davies and Moffat modified it and disregarded it as the occasion demanded to keep things fresh. But it could be argued that Season 12 was the first season of modern *Doctor Who*. The structure of the 21st-century episodes is the same, the keen focus on maximising the show's appeal to old and new viewers is the same, and there is the same unity of tone, based on the scripts being the responsibility of a single showrunner.

If you look under the bonnet of modern *Doctor Who*, you'll find a chassis created by Robert Holmes. **DWM**



Above left: A 'mid-season tent pole' for the 2006 series was provided by the two-part story *Rise of the Cybermen/The Age of Steel*.

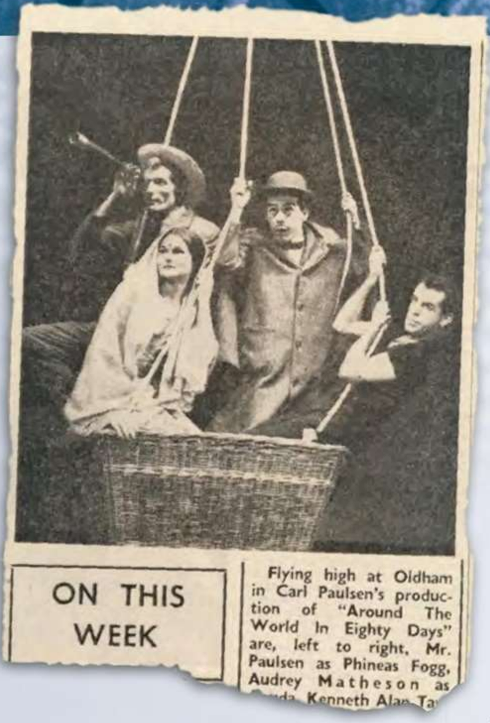
Left: The Doctor (Matt Smith) investigates the *Starship UK* in *The Beast Below* (2010).

Far left: Madame Vastra (Neve McIntosh) and Jenny Flint (Catrin Stewart) meet the newly regenerated Doctor (Peter Capaldi) in *Deep Breath* (2014).

A Natural Charmer

Kevin Lindsay's performance as Styre the Sontaran was one of the highlights of *Doctor Who*'s twelfth season. Sadly, this proved to be the actor's final screen role...

Feature by **JONATHAN RIGBY**



ON THIS WEEK

Flying high at Oldham in Carl Paulsen's production of "Around The World In Eighty Days" are, left to right, Mr. Paulsen as Phineas Fogg, Audrey Matheson as
da, Kenneth Alan Ta

In December 1964, the Australian actor Kevin Lindsay was winding up a fruitful association with the repertory company at Oldham by playing Phileas Fogg's comic manservant, Passepartout, in *Around the World in 80 Days*.

After a final role as Wishee-Washee in the company's Christmas presentation of *Aladdin*, he then headed south and on Tuesday 30 March 1965 made his first appearance at Watford's Palace Theatre – in, coincidentally, another version of *Around the World in 80 Days*. This time, however, he was playing a couple of apoplectic colonels (Cromarty and Proctor), with Passepartout going to a young actor called Brian Miller.

"Typical Aussie, he was so relaxed, which was just what I needed."

ELISABETH SLADEN

Eight years later, this connection came in handy when Miller's wife, Elisabeth Sladen, was cast in *Doctor Who* as the Third Doctor's final companion, Sarah Jane Smith – and was naturally somewhat apprehensive about it. Noticing that his old colleague had been cast as the titular alien in Sarah Jane's first story, *The Time Warrior*, Miller arranged for Lindsay to accompany his wife to the Cheshire location shoot, a journey that took place on Sunday 6 May 1973.

"Typical Aussie, he was so relaxed, which was just what I needed," Sladen recorded in her autobiography. "'I'm terrified,' I confessed. 'Course you are. But stick with me, girl, we're going to have fun!' I believed him – Kevin could give a dying man confidence."

The Time Warrior began shooting the following day, and in it Lindsay introduced to *Doctor Who* a new and unforgettable alien that would never be played with quite such chilling authority again. It turned out to be the first of three *Doctor Who* stories for Lindsay; all of them, sadly, were made in the last two years of his life.

When Lindsay first trod the boards at Watford in 1965 he was starting out on a six-year association, embracing at least 25 plays, that would make the theatre on Clarendon Way something of a home-from-home for him. But in fact he'd marked himself out as a stalwart of regional rep ever since arriving in the UK, aged 35, in 1959.

Losing little time, and with stage experience in Australia to commend him to provincial managers, in September that year he played a cynical young pop singer in *Summer Laughter* at the Theatre Royal, Portsmouth. Still in the Portsmouth area, in spring 1960 he was acting at the King's Theatre, Southsea, subsequently venturing across the Solent to join the company at Ventnor on the Isle of Wight. At Southsea, incidentally, the Charles Dyer play *Red Cabbage and Kings* occasioned the first of numerous bouquets from *The Stage* newspaper, which hailed his "sharply drawn characterisation of a young 'method' actor".

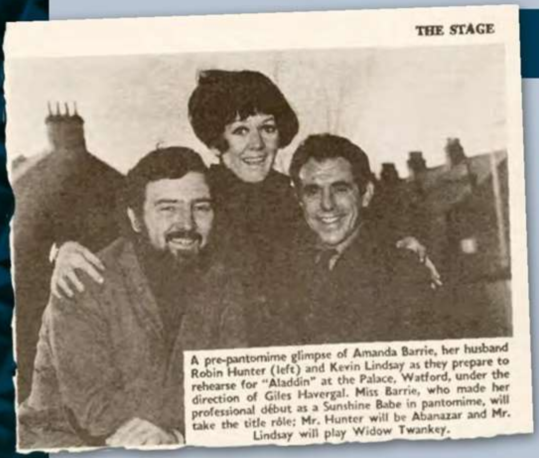
After that, Lindsay abandoned the south coast in favour of Greater Manchester. The first reference in *The Stage* to his tenure at Oldham Repertory Theatre dates from Christmas 1961, when he played a "highly amusing" King of Hearts in *Puss in Boots*. Oldham's artistic director, Carl Paulsen, kept him supplied with plenty of roles over the next three years, →

Opposite page: Kevin Lindsay in his most famous role as Commander Linx in *The Time Warrior* (1973-74).

Above left: Kevin Lindsay (in short sleeves) at Oldham Rep with Carl Paulsen, Audrey Matheson and Kenneth Alan Taylor – a clipping from *The Stage*, dated 17 December 1964.

Left inset: Elisabeth Sladen and Kevin Lindsay (in full Sontaran costume) pictured between takes on *The Time Warrior*.

Left: Lindsay takes a breather during location filming of *The Time Warrior*.



THE STAGE

A pre-pantomime glimpse of Amanda Barrie, her husband Robin Hunter (left) and Kevin Lindsay as they prepare to rehearse for "Aladdin" at the Palace, Watford, under the direction of Giles Havergal. Miss Barrie, who made her professional début as a Sunshine Babe in pantomime, will take the title rôle; Mr. Hunter will be Abanazar and Mr. Lindsay will play Widow Twankey.

Watford Nights

During Kevin Lindsay's time as a leading man at Watford Palace he played opposite an intriguing range of female guest stars.

In July 1965, for example, Jane Asher was cast as Eliza Doolittle in *Pygmalion*, in which Lindsay played her feckless father. Other guests included silent movie veteran Bessie Love (*The Glass Menagerie*, July 1966), Gwen Watford (*The Queen and the Rebels*, November 1966) and Constance Cummings (*Dance with a Dolly*, October 1967). Lindsay was also matched with Stephen Murray and Justine Lord in *Inadmissible Evidence* (September 1968) prior to decamping to Guildford to play George to Betty Marsden's Martha in *Who's Afraid of Virginia Woolf?* (June 1969).

Other showcases at Watford included roles tailor-made for him, as in Ray Lawler's Australian play *The Piccadilly Bushman* in October 1965, and occasional large-scale musicals like *Irma La Douce*, with Lynda Baron, in August 1967. There was also the inevitable crop of pantomimes, including a 1967 extravaganza in which Amanda Barrie played Aladdin, Lindsay gave his Widow Twankey and the young Maureen Lipman was a green-haired hippy Genie.

→ whether in such now-obscure pieces as *Physician for Fools* and *The Robe*, popular musicals like *The Boy Friend* and *Grab Me a Gondola*, or further seasonal treats like *Dick Whittington* and *Jack and the Beanstalk*.

Cast as the villain in those last two pantomimes was the future radio and TV personality Glyn Worsnip, who, with his writing partner Richard Stilgoe, was responsible for a 1964 revue at London's Poor Millionaire Club called *From Rush Hour With Love*. In June 1965 the show was remounted at Watford Palace, with Ian White as James Bomb, Ray Lonnen as De Gaullefinger and Lindsay as Zippo Leiter. Worsnip and Stilgoe followed up in December that year with another show at the Poor Millionaire, *Those Magnificent Men in Their Washing Machines (a soap opera)*. Stilgoe would confess in later years that these movie send-ups "contained about one decent joke and half a decent song each" – though *Stage* columnist Peter Hepple insisted at the time that *Washing Machines* was "expertly done by a lovely cast led by an outstanding young Australian actor, Kevin Lindsay."

By this time, Lindsay was comfortably ensconced at Watford, where he worked regularly with artistic director Giles Havergal, designer Philip Prowse and their associate Robert David MacDonald. These three would go on to revolutionise Glasgow's Citizens Theatre in the 1970s; similarly stimulating work was already being done at Watford, and Lindsay was in the thick of it.

In only his second Watford appearance, he was given the opportunity, in May 1965, to play the title role in *Macbeth*. Peter Hepple was on hand again, noting that Lindsay ("slight and below average height") was "far from being everyone's idea of Macbeth physically... But almost without one realising it he seizes control of the play through a fine intelligence and a clear speaking of the verse." Ten months later, Hepple pointed out that, in *Henry V*, "Pistol is played quite brilliantly by Kevin Lindsay, but with a touch of bitterness or even malevolence. There is a distinct chill of evil about this interpretation."

It was also in this period that Lindsay began to crop up from time to time on the nation's TV screens. The rep at Oldham was a fertile source of *Coronation Street* actors, so the fact that he would eventually appear in the Granada soap (in 1966) was a foregone conclusion. He also worked for ATV in *Crossroads* and the *Love Story* presentation *Duggie*, playing in the latter opposite his Watford chum Ray Lonnen. And as the 1960s wound down Lindsay appeared in such staples of the day as *Mr Rose* and *ITV Playhouse*, as well as encountering Peter Cushing's *Sherlock Holmes* and Francis Matthews as *Paul Temple*.

Theatre remained his chief focus, however, as when he led the Ludlow Festival company in summer 1967, playing the Duke in *Measure*

Above left: Lindsay with Amanda Barrie and Robin Hunter at Watford's Palace Theatre, as seen in *The Stage* on 14 December 1967.

Below: The Doctor (Jon Pertwee) and Sarah Jane Smith (Elisabeth Sladen) grapple with Linx in a publicity shot for *The Time Warrior*.

Above centre: Lindsay's make-up is adjusted prior to filming on *The Time Warrior*.

Above right: Cho-Je (Kevin Lindsay) helps the Doctor to regenerate in Part Six of *Planet of the Spiders* (1974).

for *Measure*. This time, *The Stage* commended Lindsay for achieving "just the right blend of authority and humanity" and the *Birmingham Post* noted that "He rattled away in gay style, almost a ducal japester."

Heading into the 1970s, Lindsay scored his West End debut when he took over the role of Jesse Vanderhoff from the American actor Don Fellows in *Promises, Promises*, a Neil Simon-Burt Bacharach-Hal David musical at the Prince of Wales Theatre. He also co-wrote Watford's Christmas 1970 panto, *Dick Whittington*, as well as, according to *The Stage*, "playing Dame with his usual high degree of efficiency". The following spring he played Cromwell in *A Man for All Seasons* and Estragon in *Waiting for Godot* at the Yvonne Arnaud Theatre in Guildford, afterwards going on a six-venue *Godot* tour, and in 1972 a few more TV engagements came in. In addition to *Z Cars* and *Country Matters*, he was cast as Naryshkin in the BBC's massive adaptation of *War and Peace*, which involved addressing an ode to Frank Middlemass' one-eyed General Kutuzov.

Left inset: Lindsay as Naryshkin in the BBC's 1972 adaptation of *War and Peace*.

Then along came *Doctor Who*.

Cast in *The Time Warrior* as the first of the programme's many Sontarans, Lindsay brought to Commander Linx something of the "distinct chill of evil" that had animated his Macbeth and Pistol at Watford. Starting on location at Peckforton Castle, near Tarporley, he not only calmed Elisabeth Sladen's new-to-the-programme nerves but also got along famously with the firmly established Third Doctor, Jon Pertwee. He made a similarly favourable impression on everyone, with Sladen calling him "a natural charmer", Donald Pelmear (cast as Professor Rubeish) referring to him as "the most electric [personality] of the lot" and Nicholas Courtney, the programme's longstanding Brigadier Lethbridge-Stewart, saying simply, "He was a delightful man, Kevin."

Sadly, cast and crew also became aware of Lindsay's increasing frailty, brought on, it turned out, by a weak heart. Back in London, the weight of Linx's headpiece and costume caused Lindsay to collapse on the serial's second studio day – Tuesday 29 May 1973. Producer Barry Letts accordingly rearranged the schedule to ease the strain.

Despite these problems, Lindsay created, in one of the Third Doctor's most satisfying stories, one of the programme's most memorable villains – a far cry, indeed, from the figure-of-fun Sontarans featured in later stories. Rendering Robert Holmes' fruity dialogue in thrillingly guttural tones, Lindsay fully bears out the Doctor's description of Linx as "nasty, brutish and short" while simultaneously looming extremely large.

Crucially, the "little toad-face" design of Linx's head allowed complete expressive freedom to Lindsay's own eyes and mouth; he reportedly relished the chance to make disconcerting use of his tongue just as much as he loved the hair-sprouting warts adorning the prosthetic head. Maintaining a fine balance between absurdity and authentic monstrousness, Lindsay's militarist megalomaniac tells the Doctor that his "Time Lord philosophy is egalitarian twaddle" and spars quite beautifully with David Daker's dunderheaded 13th-century robber baron, Irongron.

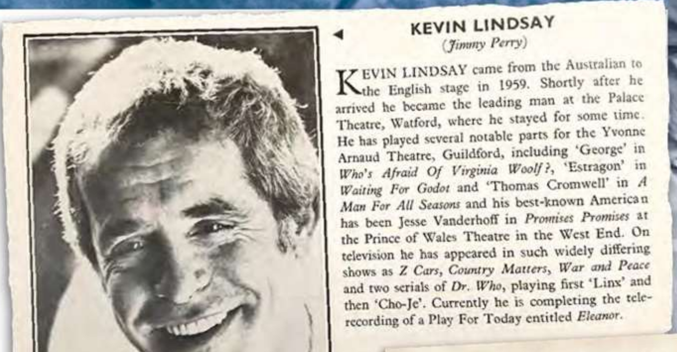
Lindsay returned to *Doctor Who* in April 1974 to make the Third Doctor's final story, *Planet of the Spiders*. Though Jon Pertwee was delighted to see him again, Lindsay this time was less happily cast. To bolster what Barry Letts called "a Buddhist parable", Lindsay was required to play a "sweet little lama" called Cho-Je.

Kevin got along famously with the firmly established Third Doctor, Jon Pertwee.

It's a sincere and serene performance, but shaping Lindsay's eyebrows into quills and blackening his salt-and-pepper hair was no substitute for casting an actor of the right ethnicity – and perhaps a touch too much of Lindsay's Oldham Wishee-Washee was allowed to creep into Cho-Je's sing-song intonations. Even so, he brings a suitably otherworldly solemnity to the scene in which Cho-Je hovers (literally) over the Doctor's climactic regeneration. Directly afterwards, Lindsay recorded a BBC *Play for Today* called *Eleanor*, and this time the results were more satisfying. On its transmission shortly before Christmas, *The Stage* drew attention to "Kevin Lindsay's moving cameo as the man at the seaside".

The final act for Kevin Lindsay began in June 1974, when he was cast opposite the formidable Broadway star Elaine Stritch in the UK premiere of another Neil Simon piece, *The Gingerbread Lady*. Playing a needy gay actor opposite Stritch's alcoholic cabaret chanteuse, Lindsay opened in the play on the 25th at the Theatre Royal, Windsor. The programme pointed out →

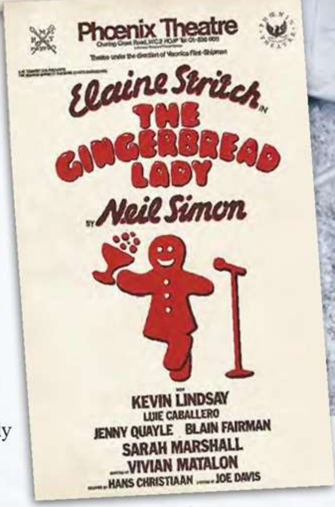
Below: Chatting with Jon Pertwee during filming for *The Time Warrior*.

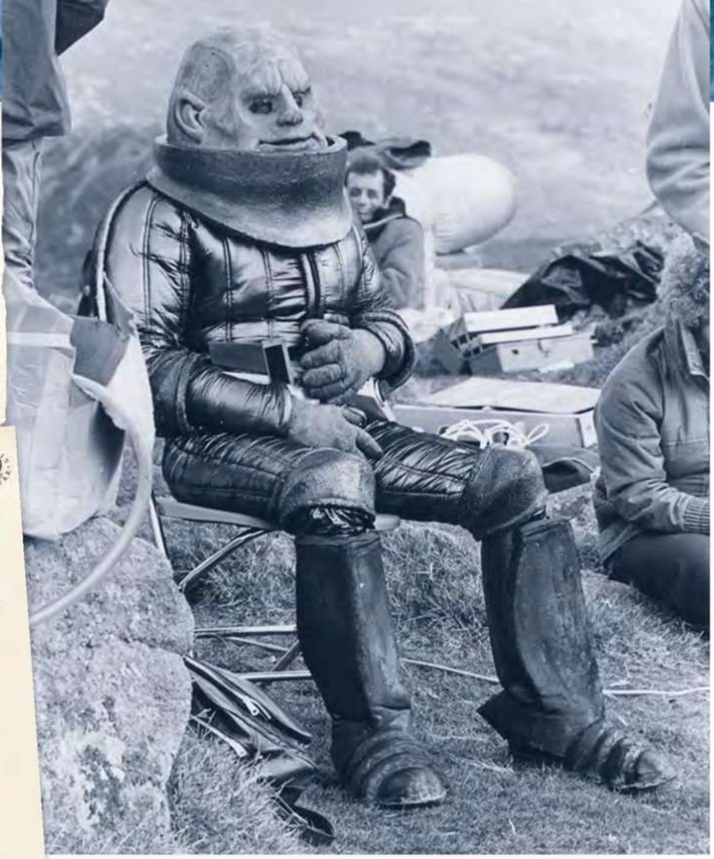


KEVIN LINDSAY

(Jimmy Perry)

KEVIN LINDSAY came from the Australian to the English stage in 1959. Shortly after he arrived he became the leading man at the Palace Theatre, Watford, where he stayed for some time. He has played several notable parts for the Yvonne Arnaud Theatre, Guildford, including 'George' in *Who's Afraid Of Virginia Woolf?*, 'Estragon' in *Waiting For Godot* and 'Thomas Cromwell' in *A Man For All Seasons* and his best-known American has been Jesse Vanderhoff in *Promises Promises* at the Prince of Wales Theatre in the West End. On television he has appeared in such widely differing shows as *Z Cars*, *Country Matters*, *War and Peace* and two serials of *Dr. Who*, playing first 'Linx' and then 'Cho-Je'. Currently he is completing the tele-recording of a Play For Today entitled *Eleanor*.





Lindsay was cast as Styre, a Sontaran torturing human beings for ill-defined purposes.

Above left: Lindsay's biography in the Windsor Theatre Royal programme for *The Gingerbread Lady* in June 1974.

Above right: Lindsay on location in Dartmoor for *The Sontaran Experiment* (1975).

Right inset: The poster for *The Gingerbread Lady* when it reached London's Phoenix Theatre in October 1974.

Below: Linx makes his first appearance in Part One of *The Time Warrior.*

→ that Lindsay's "lively personality bubbles over with anecdotes" and quoted Stritch herself to the effect that all the cast members were "working together so marvellously and quickly".

Even so, after a standard three-week run the show was mothballed for three months before transferring to the West End; in the interim the director was replaced and second lead Vivien Merchant, exasperated by Stritch's real-life alcoholism, left the show. It was this unexpected hiatus that enabled Lindsay to accept a third *Doctor Who* engagement – resurrecting (after a fashion) his most famous role in *The Sontaran Experiment* (broadcast in 1975).

Like *The Time Warrior*, this was a story notable for its eye-catching locations; indeed, the whole thing was recorded on Dartmoor. Facing off this time against Tom Baker's incoming Fourth Doctor, Lindsay was cast as Styre, a Sontaran torturing human beings for ill-defined purposes – experiments sufficiently redolent of Nazi sadism to provoke complaints from TV watchdog Mary Whitehouse.

Though Sarah Jane claims he's "identical" to Linx, Styre is actually anything but. In deference to Lindsay's health, the helmet was made lighter, and changes were also made to his make-up – much more pallid, lacking the hairy carbuncles he so admired, and with the regrettable innovation of a fake mouth, behind which the actor's tongue is glimpsed only occasionally. Though cast in a double role (he also plays a Sontaran Marshal who shows up on Styre's monitor), Lindsay's opportunities are limited here by the constrictions of a two-part story. He's still great value, however, whether referring to a dead torture victim as a "moron [who] was of no further use to me" or telling Sarah Jane, "Your opinion of my looks is of no interest to my programme."

By now, Lindsay was unable to climb up and down to join the unit for lunch, instead remaining on Hound Tor and eating in isolation. ("I've found this cosy little nest in the rock," he reassured Elisabeth Sladen. "I'm all covered.") Undaunted, he went straight from the week-long *Sontaran Experiment* shoot, which ended on 2 October 1974, into re-rehearsing with Elaine Stritch for *The Gingerbread Lady*, which duly opened at London's Phoenix Theatre on the 23rd. Thanks to the defection of Vivien Merchant, Lindsay was now second-billed on the posters, and on the 24th the *Daily Mirror*'s Arthur Thirkell reported that "Kevin Lindsay is great as an effeminate actor."

Despite lukewarm reviews, *The Gingerbread Lady* managed a five-month run, eventually closing on 5 April 1975. Exactly three weeks later, on Saturday the 26th, Lindsay succumbed to a fatal heart attack. He had celebrated his 51st birthday just nine days earlier.

This was a cruel and untimely end for a gifted actor who, having done sterling work in regional rep for over a decade, was finally beginning to break through in the West End. The news came as a profound shock to all who knew him, as Elisabeth Sladen made clear. "Jeez we had fun with Kevin! It was so sad when we heard he'd died of heart trouble – a great loss of a great character and a great friend." **DWM**

How do you say 'Sontaran'?

When Kevin Lindsay stepped out of Linx's spherical Sontaran craft in the first episode of *The Time Warrior* he put his personal stamp on this fascinating new alien right away. "I am a Sontaran officer," he announced. "My name is Linx."

The vestiges of Lindsay's Australian intonation ensured that the all-important word was pronounced Son-TAR-an. Yet, according to Elisabeth Sladen, the show's director, Alan Bromly, wasn't so sure. Sidling across, he said mildly, "Kevin, I think it's pronounced SON-taran. Emphasis on the first syllable."

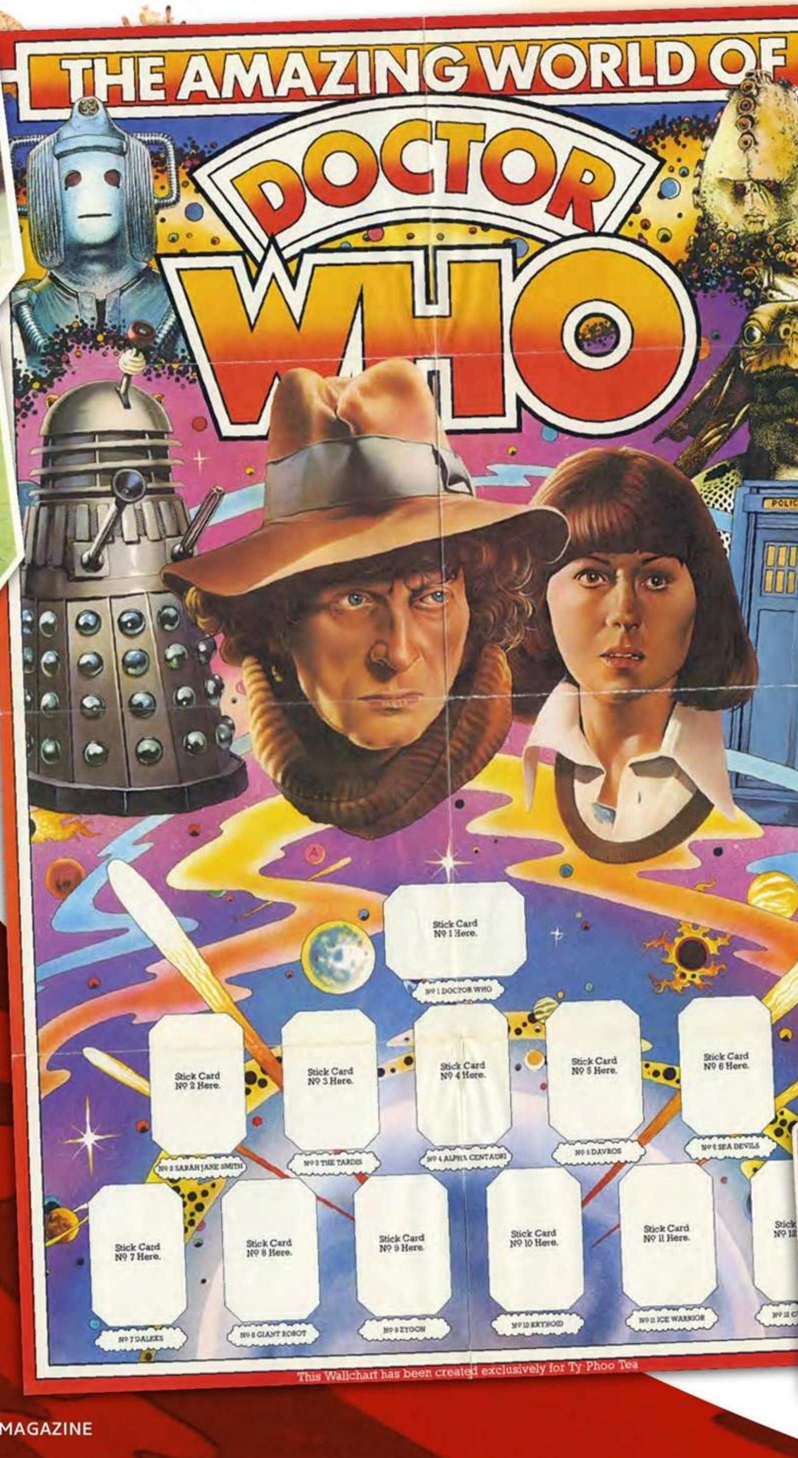
The actor's response silenced all opposition: "Well, I think it's Son-TAR-an. And I come from the place, so I should know!"

Time for Tea

Ty-Phoo Tea
72 Tea Bags
Doctor Who

In 1976 Tom Baker was one of television's biggest stars. So it's perhaps unsurprising that *Doctor Who* was chosen to lead a pioneering marketing campaign for a well-known brand of tea bags...

Feature by **ALISTAIR McGOWN**


THE AMAZING WORLD OF
DOCTOR WHO
POLICE BOX
Stick Card Nº 1 Here.
Nº 1 DOCTOR WHO
Stick Card Nº 2 Here.
Nº 2 SARAH JANE SMITH
Stick Card Nº 3 Here.
Nº 3 THE TARDIS
Stick Card Nº 4 Here.
Nº 4 ALPHA CENTAURI
Stick Card Nº 5 Here.
Nº 5 DAVROS
Stick Card Nº 6 Here.
Nº 6 SEA DEVILS
Stick Card Nº 7 Here.
Nº 7 DALEKS
Stick Card Nº 8 Here.
Nº 8 GIANT ROBOT
Stick Card Nº 9 Here.
Nº 9 ZYGON
Stick Card Nº 10 Here.
Nº 10 KRYNOID
Stick Card Nº 11 Here.
Nº 11 ICE WARRIOR
This Wallchart has been created exclusively for Ty Phoo Tea

With Britain in the grip of a heatwave and eventually a severe drought, the summer of 1976 was a thirsty one. The nation was gasping for a nice cup of tea and – water shortages permitting – from July to September *Doctor Who* fans had an extra incentive to put the kettle on.

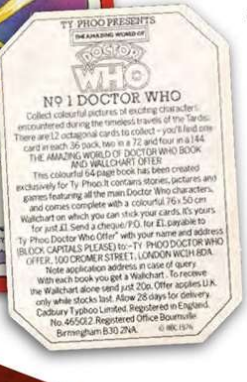
The brand-name Ty-Phoo was launched in 1903 and, appropriately, is partly derived from the Chinese for 'doctor'. Soft drinks firm Schweppes bought the brand in 1968, before merging with confectionery giant Cadbury in January 1969 to create the grocery division Cadbury Typhoo (sic).

In 1975 Cadbury Typhoo formed an association with the newly established Sales Promotion Triangle. The name of this promotion agency referred to its three founders: Peter Hood, Roger Hyslop and Kevin Twittey. Hood's departure left the 32-year-old Hyslop and the 25-year-old Twittey in charge of the company.

"The Amazing World of *Doctor Who* was one of Triangle's very first campaigns," says Roger Hyslop, casting his mind back to the mid-1970s. "It was the start of a decade-long relationship with Cadbury Typhoo and a 25-year association with Cadbury Confectionery."

The combination of Kevin's maverick creativity and Roger's selling skills led to an enduring partnership. "I would often describe Kevin's role in the business as the wind in the sails, while I was the hand on the tiller," says Roger. Together they would earn Triangle a blue-chip client list, becoming pioneers of creative sales promotion in the UK.

Sales promotion focuses on short-term creative campaigns, rather than the ongoing, long-term strategy of advertising a brand or product. At this time, it was a relatively new technique. "Short-term



TY. PHOO PRESENTS
THE AMAZING WORLD OF
DOCTOR WHO

Nº 1 DOCTOR WHO

Collect colourful pictures of exciting characters encountered during the timeless travels of the Tardis. There are 12 octagonal cards to collect – you'll find one card in each 36 pack, two in a 72 and four in a 144.

THE AMAZING WORLD OF DOCTOR WHO BOOK AND WALLCHART OFFER

This colourful 64 page book has been created exclusively for Ty Phoo. It contains stories, pictures and games featuring all the main Doctor Who characters, and comes complete with a colourful 76 x 50 cm Wallchart on which you can stick your cards. It's yours for just £1. Send a cheque/P.O. for £1, payable to "Ty Phoo Doctor Who Offer" with your name and address (BLOCK CAPITALS PLEASE) to:– TY PHOO DOCTOR WHO OFFER, 100 CROMER STREET, LONDON WC1H 8DA. Note application address in case of query.

With each book you get a Wallchart. To receive the Wallchart alone send just 20p. Offer applies U.K. only while stocks last. Allow 28 days for delivery.

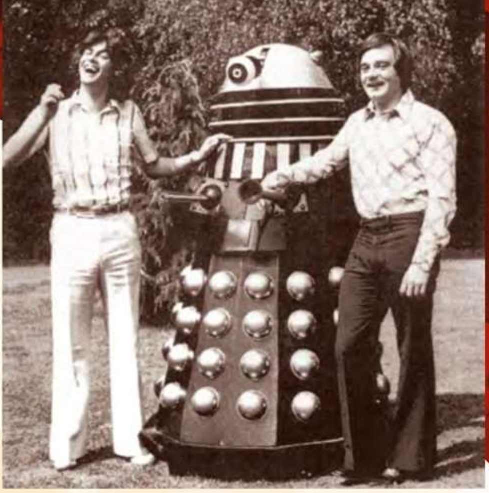
Cadbury Typhoo Limited. Registered in England No. 465012. Registered Office Bournville Birmingham B30 2NA. © BBC 1976

Top: A 1976 box of Ty-Phoo tea bags featuring the *Doctor Who* promotion.

Above: Twelve different cards were available to collect, including Davros from *Genesis of the Daleks* (1975) and a Krynoid from *The Seeds of Doom* (1976).

Right: A wallchart featured spaces for each card. The illustration was provided Target Books artist Chris Achilleos.

Far right: The reverse of each card explained how to obtain the wallchart and the associated book, *The Amazing World of Doctor Who*.



Above: The men behind the Ty-Phoo promotion, Kevin Twittey and Roger Hyslop, pictured with a Dalek in 1976.

sales promotion offered the opportunity for a brand to stand out in every supermarket, just for the short life of the promotion, which might last a few weeks or months,” says Roger.

He goes on to describe Triangle’s aims: “In those days Brooke Bond’s PG Tips was the brand leader, driven by a good product and TV advertising with the famous chimps. So to combat this, other brands needed to be even more adventurous. Ty-Phoo’s strategy was to create exciting, creative campaigns that would appeal to the target family audience. One technique still used today was to plug into the zeitgeist by using properties or personalities with relevant appeal.”

Triangle’s first campaign for Ty-Phoo took place in autumn 1975, using in-pack picture cards based around ‘The Wonderful World of Disney’, with an accompanying offer for a wallchart to stick the cards on to. Disney characters might seem like an obvious idea for a promotion aimed at families, but Typhoo’s senior management saw this as a radical departure from the more traditional cards of flowers and footballers it had been offering as mail-order items and packet cut-outs since the 1920s.

“The Ty-Phoo marketing team got it immediately, but there were other hurdles to overcome,” says Roger. “While other products such as cigarettes and cereals had already mastered the technique of inserting items into their packs, Ty-Phoo had never put anything into their tea-bag boxes other than the tea bags themselves, so there was a battle with the production department which was eventually won when everyone saw the exciting campaign theme and colourful graphics. I visited the factory and encouraged them to think laterally in order to change the habits of a lifetime.”

The success of the Disney promotion, including its name, directly inspired Triangle’s next move – a campaign based on a television series that was enjoying a peak of popularity with its new leading man, Tom Baker. “The Amazing World of *Doctor Who* was targeting the same family audience,” says Roger. “Every great promotion has a distinctive and memorable theme which can act as the anchor for a multitude of communication material in many different media – the pack, advertising and so on. A good theme and title makes the consumer want to know more.”

The next step was to convince the rights-holder. “The BBC is undeniably a great British institution,” says Roger, “but at the time it was rather less admired for its commercial skills...”

Kevin Twittey first approached BBC Enterprises, the corporation’s commercial division, around October 1975. “Kevin undertook the not inconsiderable challenge of persuading the BBC to allow one of its most popular programmes to be associated with a packet of tea!” says Roger, laughing. “Eventually though they saw the opportunities for additional revenue that such activities could bring, and agreed that a product such as traditional English tea was a suitable match for the show.” In fact there had been something of a precedent, as Enterprises had agreed to a *Doctor Who* promotional tie-up with breakfast cereal Weetabix earlier in 1975.

> **"When they saw the quality of the visuals and the copy, they supported the promotion wholeheartedly."** ROGER HYSLOP

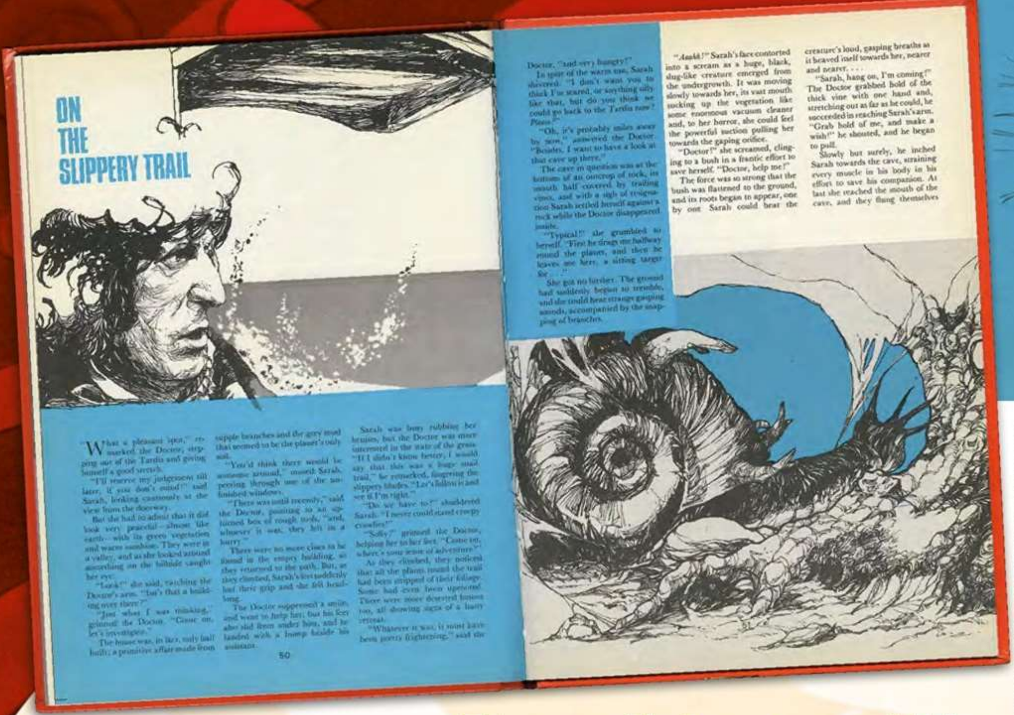
Acting as the conduit between BBC Enterprises and Triangle’s client Cadbury Typhoo, Roger had to sell the idea to the latter end. “My pitch was that it was time for something completely different for the brand, and to be associated with a TV programme watched by millions of families might just spin over into additional sales.”

Triangle argued that the famous bright red Ty-Phoo packs themselves represented a free advertising space which should be devoted to the promotion. “This ruffled a few feathers in Typhoo’s design department, which saw its pack design as sacrosanct and not to be messed with,” recalls Roger. “But again, when they saw the quality of the visuals and the copy, they supported the promotion wholeheartedly.”

Illustrator Chris Achilleos, already renowned for his cover artwork for the Target range of *Doctor Who* novelisations, was commissioned to produce the campaign’s central imagery. Other artists followed Achilleos’ lead to produce bold packaging designs. “We felt the campaign set new standards of expertise both in the idea itself and its graphic interpretation,” says Roger. “We now had an eye-catching pack with an offer that would encourage consumers to purchase Ty-Phoo repeatedly in order to collect all the cards.”

A set of 12 picture cards was the main offering, with one card included free in a packet of 36 tea bags, two in a 72-pack and four →

Below: Tom Baker meets Mickey Mouse in a picture taken to promote the 25 August 1975 edition of *Disney Time*. Ty-Phoo’s *Doctor Who* promotion was partly inspired by its Wonderful World of Disney campaign, which ran in the autumn of that year.


ON THE SLIPPERY TRAIL

"*Aaahh!*" Sarah's face contorted into a scream as a huge, black, slug-like creature emerged from the undergrowth. It was moving slowly towards her, its vast mouth sucking up the vegetation like some enormous vacuum cleaner and, to her horror, she could feel the powerful suction pulling her towards the gaping orifice.

"Doctor!" she screamed, clinging to a bush in a frantic effort to save herself. "Doctor, help me!"

The force was so strong that the bush was flattened to the ground, and its roots began to appear, one by one. Sarah could hear the creature's loud, gasping breaths as it heaved itself towards her, nearer and nearer. . . .

"Sarah, hang on, I'm coming!" The Doctor grabbed hold of the thick vine with one hand and, stretching out as far as he could, he succeeded in reaching Sarah's arm. "Grab hold of me, and make a wish!" he shouted, and he began to pull.

Slowly but surely, he inched Sarah towards the cave, straining every muscle in his body in his effort to save his companion. At last she reached the mouth of the cave, and they flung themselves

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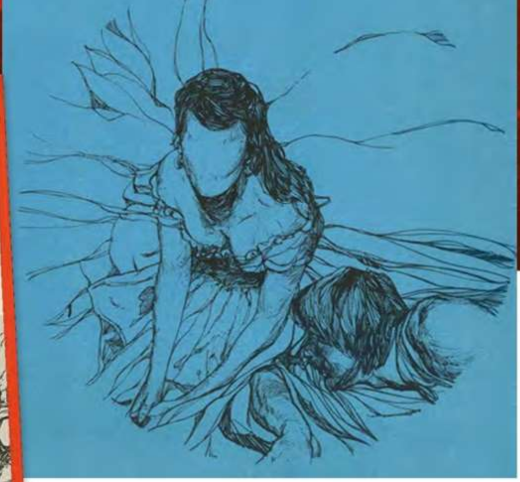
Above left: The text story *On the Slippery Trail* from *The Amazing World of Doctor Who*. The illustrations were by Paul Crompton.



Above right: A Paul Crompton illustration from *The Vampires of Crellium*, another new text story in *The Amazing World of Doctor Who*.

The wallchart could be obtained free with orders of an exclusive book, which cost £1.

→ in a 144-pack. These octagonal items were referred to in marketing material as 'space-age cards'. "It was a particular decision to design the cards in an octagonal shape, simply to make them distinct from other in-pack cards," recalls Roger. "They were slightly more expensive to produce because a special cutter had to be made, but Triangle felt strongly that they added to the mystique of the promotion and we persuaded the client to swallow the additional cost."

The cards used colour photographs from the BBC, although number 11, the Ice Warrior, somewhat curiously featured a costume on display at the Blackpool *Doctor Who* exhibition of the time.

Each card had a designated space on a wallchart-style poster of Chris Achilleos' campaign artwork, measuring 76 x 50cm and available by mail order for 20 pence. Alternatively, the wallchart could be obtained free with orders for an exclusive book, which cost £1.

Triangle turned to World Distributors, the Manchester-based publishers of the *Doctor Who* annual, to handle this promotional book. World delivered the book under the name PBS, its imprint for third-party contract projects.

Following initial correspondence with Kevin Twittey, World's managing director Alan Fennell sent the specification for an annual-style, 64-page hardback book to Roger Hyslop on 30 January 1976. PBS agreed to print 15,000 copies for Triangle on a firm sale, with a further 10,000 held in reserve for 'call off' purposes, should extra stocks be required. "I can't recall the exact number of books applied for but I'm fairly sure we needed to 'call off' extra stock," says Roger.

Just under half of the book comprised reprint material, mostly taken from *The Dr Who Annual 1976*, published for Christmas 1975. Two text stories (*The Sinister Sponge* and *The Mission*) and two strips (*Neuronic Nightmare* and *The Psychic Jungle*) were reprinted. Even the crossword artwork from the earlier annual was reused. Former *TV Century 21* editor Fennell also pilfered five pages of *The Daleks* strip that had originally appeared on the back pages of his lavish 1960s comic.

Original material included two new text stories, *The Vampires of Crellium* and *On the Slippery Trail*, illustrated by in-house World artist Paul Crompton in his customary abstract style. Just as weird as the stories found in the contemporary annuals, *The Vampires of Crellium* concerned an alien mind parasite taking over the snailmen of Yula, while *On the Slippery Trail* saw the Doctor defeat a giant snail/slug courtesy of some handy salt ("Perhaps I should go back and tell them that it's good on fish and chips as well, eh?").

There was also new photo-feature material. Readers of the annuals were used to dull filler pages on space travel, so these *Doctor Who*-related articles must have come as a pleasant surprise. Providing background notes to the subjects of the Ty-Phoo cards, an introductory piece called *Who's the Doctor?* outlined the show's history, also providing information on Sarah Jane Smith and the Daleks. Further brief photo features chronicled the picture card roster, with only the Zygons and Krynoids omitted. The presence of a feature on the Draconians suggests that maybe the reptilian race had been considered for the picture card set.

The book, wallchart and picture cards were the bait in what was considered at the time to be an extremely sophisticated 'joined-up' campaign. "Fundamental to the success of campaigns like this is to get your key supermarket customers to support it, your sales force behind it and even the whole company talking it up," says Roger. "We produced some lavish material to help motivate the whole distribution chain, and the result was a campaign that had a special momentum of its own."

To publicise the promotion – and Triangle – in the marketing press, Roger and Kevin explored every possible avenue. A large sticker was produced for shopkeepers to place in their windows and full-page adverts ran in several women's magazines. "We were even photographed with a Dalek, a source of much amusement in certain circles!" says Roger.

The campaign proved to be a tremendous success. "I remember being

Below left: Ty-Phoo's cards included the K1 robot from *Robot* (1974-75), an Ice Warrior (a photo taken at the Blackpool *Doctor Who* exhibition) and a 1975 publicity shot of the Doctor and some Daleks.

FROM TARGET TO TEAPOTS

Target Books illustrator Chris Achilleos created the campaign's key image for the wallchart, book cover and advertising.

DWM: For such a big poster, did you have to produce a very large piece?

Chris Achilleos: "Yes, it was massive. At least twice the size of the usual Target covers. It might have been as much as 20 x 30 inches. But it was a very good advertising agency job and paid much better than Target."

With Triangle, BBC Enterprises and Cadbury Typhoo all involved, was it quite a complicated job?

"No, funnily enough I don't remember even issuing a rough on that. It was very straightforward – I just went ahead and did it. The obvious steer was that I had to leave that sort of blank bit of 'spacey stuff' in the bottom half where the cards would go on the wallchart, but apart from that I just got on with it."

Did you provide any of the promotional packaging artwork?

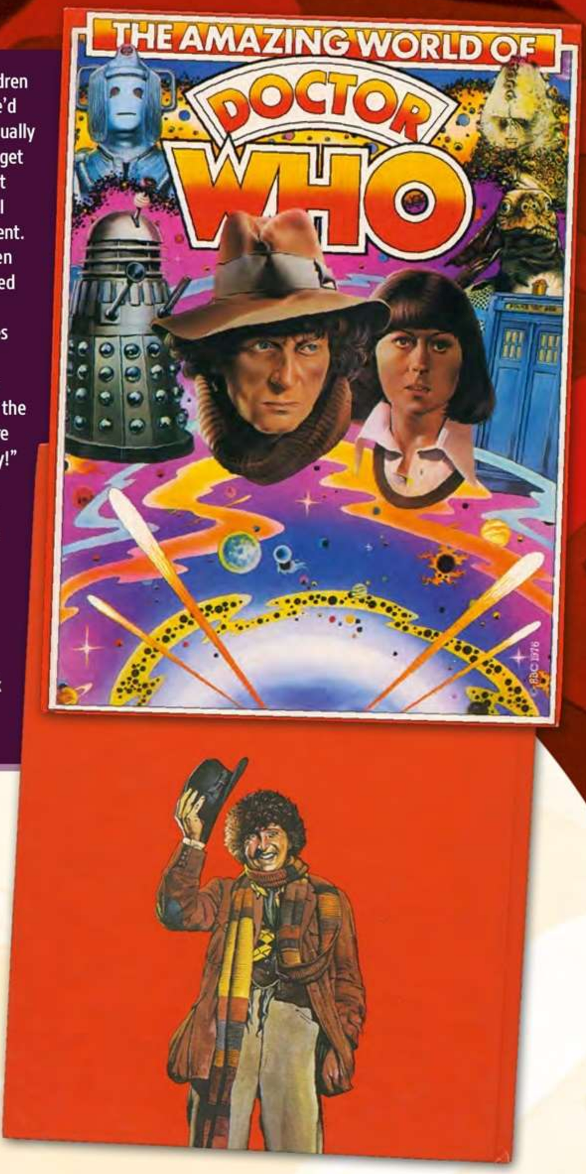
"Looking at these again, I don't remember doing any of this. It looks pretty much like they got someone in to copy my style. The only other piece I did for this campaign was the one of Tom Baker on the back of the book, raising his hat – I quite liked that one."

Do you still have the original artwork?

"Unfortunately when I went back to pick up the painting, the art director said his children had wanted it and he'd given it to them. I usually tried as hard as I could to get paintings back, but I didn't push it that time because I didn't want to lose the client.

"To be honest, back then no one was really interested in buying *Doctor Who* artwork. I sold some pieces cheaply to [collector] David J Howe many years ago when I needed to pay the bills. Of course now they're worth quite a bit of money!"

Chris kept a transparency of the Ty-Phoo artwork in his personal archive and is looking into producing quality art prints of this piece. Anyone interested in this or prints of his other *Doctor Who* artwork should visit his website *chrisachilleos.co.uk*



told that Ty-Phoo achieved its highest-ever brand share in a very competitive market, and during the eight-week period of the promotion Ty-Phoo sales exceeded even those of PG Tips," recalls Roger, clearly pleased that the Doctor had beaten the rival's cheeky chimps.

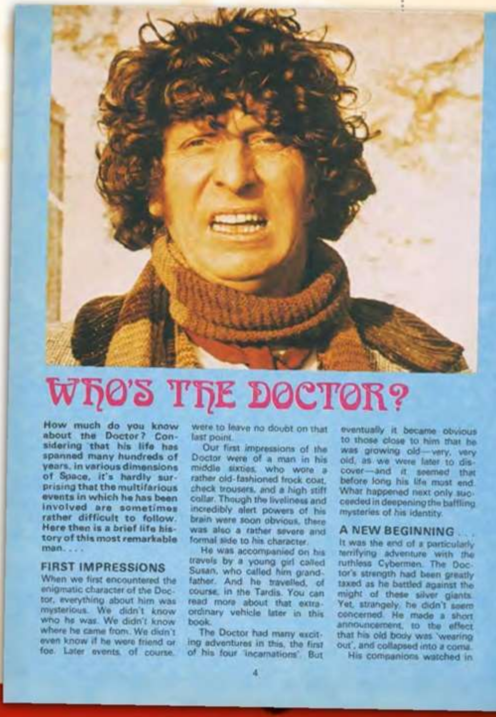
In 1977, the year after the promotion, the remaining copies of the book were sold off cheaply in branches of WHSmith. On 9 January 1978 one customer wrote to World Distributors to complain about the pages reprinted from *The Dr Who Annual*. Managing editor Mae Broadley prosaically defended this approach in a letter that explained: "this low cover price... could only be achieved by the re-use of some previously published material."

The recycling continued in 1979, when World applied Triangle's The Amazing World of *Doctor Who* banner to a series of jigsaw puzzles. Two years later, the publisher's bumper archive annual compilation *Adventures in Time and Space* included reprints of *The Vampires of Crellium* and *On the Slippery Trail*, plus the Cybermen and Ice Warrior features.

Sales Promotion Triangle expanded greatly over the next three decades. Renamed The Marketing Triangle, and eventually just Triangle, it grew to encompass four specialist divisions with 200 staff, forming long associations with hundreds of brands including British Telecom, Britvic, Guinness, Golden Wonder crisps, Lloyds TSB, NatWest and the supermarket giant Safeway. Triangle's award-winning campaigns for Cadbury Confectionery included The Cadbury Creme Eggs Mystery, a treasure hunt which had the public digging up the British countryside in 1984 in search of buried loot.

Triangle was Britain's largest independent marketing agency until it was sold for several million pounds in 2001. Roger left the company in 2004, though remained in marketing until his early 70s, by which time he'd been elected a Fellow of the Institute of Sales Promotion in recognition of his achievements. Kevin Twittey stood down as chairman of the Triangle Group in 2005 and now runs his own consultancy.

Over 40 years on from the summer of 1976 the Ty-Phoo promotion is fondly remembered, not least by Roger. "The Amazing World of *Doctor Who* was one of the first campaigns we created, and it really helped build Triangle's reputation for innovative and different ideas." **DWM**



WHO'S THE DOCTOR?

How much do you know about the Doctor? Considering that his life has spanned many hundreds of years, in various dimensions of Space, it's hardly surprising that the multifarious events in which he has been involved are sometimes rather difficult to follow. Here then is a brief life history of this most remarkable man. . . .

FIRST IMPRESSIONS

When we first encountered the enigmatic character of the Doctor, everything about him was mysterious. We didn't know who he was. We didn't know where he came from. We didn't even know if he were friend or foe. Later events, of course, were to leave no doubt on that last point.

Our first impressions of the Doctor were of a man in his middle sixties, who wore a rather old-fashioned frock coat, check trousers, and a high stiff collar. Though the liveliness and incredibly alert powers of his brain were soon obvious, there was also a rather severe and formal side to his character.

He was accompanied on his travels by a young girl called Susan, who called him grandfather. And he travelled, of course, in the Tardis. You can read more about that extraordinary vehicle later in this book.

The Doctor had many exciting adventures in this, the first of his four 'incarnations'. But eventually it became obvious to those close to him that he was growing old—very, very old, as we were later to discover—and it seemed that before long his life must end. What happened next only succeeded in deepening the baffling mysteries of his identity.

A NEW BEGINNING . . .

It was the end of a particularly terrifying adventure with the ruthless Cybermen. The Doctor's strength had been greatly taxed as he battled against the might of these silver giants. Yet, strangely, he didn't seem concerned. He made a short announcement, to the effect that his old body was 'wearing out', and collapsed into a coma.

His companions watched in

4

Above left inset: Artist Chris Achilleos in the 1970s. Photo © Chris Achilleos.

Above right: The front and back covers of *The Amazing World of Doctor Who* book featured art by Achilleos.

Far left: *The Amazing World of Doctor Who* opened with this explanatory feature.

Left: He helped Ty-Phoo to beat the cheeky chimps – Roger Hyslop today. Photo © Roger Hyslop.

NEW FACES

PART TWO: The Early 1980s

Doctor Who entered a new era in the 1980s. A producer who recognised the value of high-impact publicity stage-managed increasingly colourful introductions for each new Doctor...

Feature by **CHRIS BENTLEY**

“Here we go – the big reveal, the crunch moment we’ve all been waiting for. Joining us now, live in the studio, exclusively on the BBC, please welcome the Twelfth Doctor, a hero for a whole new generation. It’s... Peter Capaldi!”

This was presenter Zoë Ball on BBC One on Sunday 4 August 2013, introducing the actor who would be replacing Matt Smith as the star of *Doctor Who*’s 2014 series. *Doctor Who Live: The Next Doctor* was a real-time broadcast direct from the BBC Elstree Studios in Borehamwood, revealing the identity of the Twelfth Doctor not only to an audience of 6.3 million viewers across the UK but also around the world, in a 7.00pm (GMT) simulcast shown on BBC America in the US, Space in Canada, and ABC1 in Australia.

The half-hour programme took the form of a chat show presented in front of a studio audience of *Doctor Who* fans, with Ball chatting to an eclectic selection of studio guests: Fifth Doctor Peter Davison, Bernard Cribbins (Wilfred Mott), Liza Tarbuck (the voice of Captain Kaliko in 2007 animated serial *The Infinite Quest*), comedian Rufus Hound (later seen as Sam Swift in 2015’s *The Woman Who Lived*) and 13-year-old Daniel Roche from BBC sitcom *Outnumbered*. There were also pre-recorded contributions from Sixth Doctor Colin Baker, companions Anneke Wills (Polly), Katy Manning (Jo), Janet Fielding (Tegan) and Jenna Coleman (Clara), along with science professors Brian Cox, Robert Winston and Stephen Hawking.

In an attempt to maintain secrecy in advance of the broadcast, the BBC Shows and Tours website had invited viewers to apply for tickets to see the recording of “an exciting new BBC One series pilot, celebrating some of the UK’s longest running TV shows”. As this ‘pilot’ was described as focusing on the 50th anniversary of *Doctor Who*, ticket holders were encouraged to come along in costume, although this was not compulsory. Few fans were fooled by the subterfuge. On the day, the first arrival, Borehamwood local Steven Ricks, began queuing at 9.15am and by mid-afternoon the queue was already snaking out of the studio entrance and along the adjacent Eldon Avenue.

Although the casting of Peter Capaldi was still supposedly a closely guarded secret, many of those in the audience had a pretty good idea who they were about to see introduced as the Twelfth Doctor. Matt Smith’s departure had been announced on BBC News on Saturday 1 June and the identity of the next Doctor had become the focus of intense media speculation over the summer months. Among the front-runners were Ben Whishaw, Russell Tovey, Andrew Scott, Daniel Rigby, Chiwetel Ejiofor, David Harewood, Chris Addison and Olivia Colman, but in the week leading up to the *Doctor Who Live* broadcast, it was widely reported that Capaldi had suddenly overtaken Ben Daniels and Rory Kinnear as the bookies’ favourite at odds of 7/4.

Speaking on *Doctor Who Live* about his replacement, Matt Smith said, “If I had to pick someone, I’d pick him ’cause I think he’s great. Weirdly enough, after *The Eleventh Hour* [aired] he came up to me in the street and said, ‘Oh, mate, well done. I watched your episode last night, it was brilliant. I think you’re really good.’ And I really needed that. I needed a sort of boost and I never forgot it. I’m excited ’cause I know what’s coming and he’s gonna have a blast.”

Twenty-two minutes into the programme, Zoë Ball introduced Peter Capaldi and the audience went wild, rapturously applauding him for a full minute before he was ushered to a sofa for his first interview as the new Doctor. “It’s so wonderful not to keep the secret any longer,” he said. Responding to a question from a fan, he revealed that he had been in Prague filming his role as Cardinal Richelieu in the forthcoming BBC series *The Musketeers* when he learned that he was to be the next Doctor. “I had my phone on silent, so I missed the call. I looked at it and saw ‘missed call’ and it was ten minutes ago and it was my dear agent. I rang her up and said ‘It’s me’ and she said, ‘Hello, Doctor.’ And I just started to laugh and I haven’t stopped laughing since.”

As Peter Davison embraced Capaldi beneath a monsoon of glitter confetti in the closing seconds of the show, he might well have reflected on the contrast between the camp extravagance of *Doctor Who Live* and his own rather more austere introduction as the new Doctor three decades before. When Tom Baker, the Fourth Doctor, →

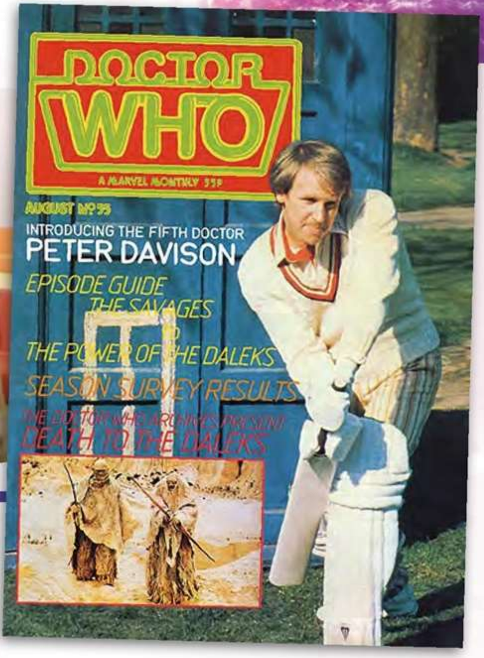
As Peter Davison embraced Capaldi, he might well have reflected on his own introduction as the new Doctor decades before.

DOCTOR WHO
LIVE

Above: *Doctor Who Live: The Next Doctor*, broadcast on 4 August 2013, revealed Peter Capaldi as the Twelfth Doctor. Peter Davison was there to congratulate him.

Left inset: Capaldi waves to the delighted audience.

Below: The Fifth Doctor, played by Peter Davison, was introduced to the press as a cricket lover.


DOCTOR WHO
A MARVEL MONTHLY 35p
AUGUST No 55
INTRODUCING THE FIFTH DOCTOR
PETER DAVISON
EPISODE GUIDE
THE SAVAGES
TO
THE POWER OF THE DALEKS
SEASON SURVEY RESULTS
THE DOCTOR WHO ARCHIVES PRESENT
DEATH TO THE DALEKS

Above left: Davison is interviewed by *Nationwide*'s Sue Lawley on 5 November 1980.

Above centre: Presenter Sarah Greene chats to the new Doctor on the 10 November 1980 edition of *Blue Peter*.

Above right: Davison first appeared on the cover of **DWM** (aka *Doctor Who – A Marvel Monthly*) with issue 55, which was published in July 1981.

Below left: Davison discusses viewers' ideas for the Fifth Doctor's costume with presenter Donny MacLeod on the 3 December 1980 edition of *Pebble Mill at One*.

Below right: The newly announced Third Doctor, Jon Pertwee, poses with a Yeti outside 12 Cavendish Place on 17 June 1969.

Below left: Publicity officer Kevin O'Shea, pictured in 1990.

> **"Lots of people have asked me what I'm going to do with all the money. I haven't seen any yet."** PETER DAVISON

→ attended a press conference on Friday 24 October 1980 to reveal that he would be leaving *Doctor Who* at the end of the current series, producer John Nathan-Turner had already invited Davison to be the Fifth Doctor, an offer that he formally accepted on Tuesday 4 November. That evening, the casting was perfunctorily announced by newsreader Kenneth Kendall as the last item on the BBC's *Nine O'Clock News*: "And finally, a decision of interest to viewers of BBC Television. The new Doctor Who is to be Peter Davison – Tristan Farnon in the series *All Creatures Great and Small*. He takes over from Tom Baker in the new year."

Smartly dressed in a pale grey jacket, burgundy jumper and brown trousers, the 29-year-old actor was interviewed by Sue Lawley on BBC1's *Nationwide* programme the next evening. Unfortunately, Lawley's frivolous questions left Davison struggling to say anything meaningful. Asked what he would like his character to do, he joked, "I don't know really. I suppose I could move a bit faster than the others maybe." When Lawley then suggested that the part would make him rich, Davison responded with his tongue firmly in his cheek: "Lots of people have asked me what I'm going to do with all the money. I haven't seen any yet."

At that time, the BBC's pay structure for performers was based on the extent of their previous work for the corporation. When Davison was contracted for *Doctor Who*, he had completed three series of *All Creatures Great and Small* and was about to be seen in the lead role of Alex Shearer's sitcom *Sink or Swim*. As a result, he was entitled to a starting salary for *Doctor Who* that was equivalent to 80 per cent of Tom Baker's final pay.

On Monday 10 November, Davison appeared on *Blue Peter* and was interviewed by presenter Sarah Greene (later seen as Varne in 1985 serial *Attack of the Cybermen*) with one of the *Blue Peter* cats resting in his lap. He was also interviewed by Donny MacLeod on the 3 December edition of lunchtime chat show *Pebble Mill at One*, in part to talk about *Doctor Who* but also to promote *Sink or Swim*, which debuted the next day. With the co-operation of the *Doctor Who* production office, the programme had invited viewers to write in with suggestions for how Davison should play his character and many also sent artwork of possible costume

The PUBLICITY OFFICER

Kevin O'Shea was the BBC's Drama Publicity Officer from 1967 to 1989, based in the BBC Publicity Department offices at 12 Cavendish Place in Marylebone, London. He was instrumental in arranging the press launches for each of the Doctors during that period, as he recalled with considerable fondness when he spoke to John Nathan-Turner for a 1990 **Doctor Who Magazine** interview.

"The first one I did was the announcement of Jon Pertwee as the Doctor," he said. "We did manage to keep that a secret and we were able to gather the press together in a Cavendish Place office and open the door and reveal the new Doctor Who. We have never been able to do that since, because the grapevine is much too clever now to allow us to keep anything quiet for very long. You could get a lot more publicity for this show if you could choose the right moment to do it. Too often we've been rushed into announcements and have, therefore, been unable to do them properly."

designs. MacLeod favoured a college-boy look with a yellow striped blazer and white trousers. "It looks very smart but I don't know if it's quite eccentric enough," said Davison. Another option was a silver boiler suit with a red bow tie and trainers. "I like the bow tie," said Davison politely.

Young viewers in the studio audience offered their own ideas for the Fifth Doctor. A girl named Justine thought that the Doctor should be dressed as a waiter and have a chimpanzee in a sailor suit for a companion. Her friend Sally just wanted plants and wallpaper inside the TARDIS. A more sensible idea came from a young man named Stuart who suggested that Davison's Doctor should be "Tristan Farnon with bravery and intellect". Davison evidently agreed with this characterisation. "Although I wouldn't go for that on purpose," he said, "I think that's what maybe will come over, because obviously Tristan is an awful lot of me and humour is an awful lot of me as well."

Three weeks later, Davison was back at the BBC's Pebble Mill Studios in Edgbaston for the Boxing Day edition of *Saturday Night at the Mill*, this time interviewed by Bob Langley. In the new year he recorded his first scene as the Doctor – the regeneration for *Logopolis* Part Four – but it was Monday 13 April 1981 before recording began on his first full serial, *Four to Doomsday*. On the morning of 16 April, the Fifth Doctor's costume was revealed to the public at a photocall in Hammersmith Park with Davison donning pads and brandishing a cricket bat in front of makeshift stumps chalked on the left-hand door of the TARDIS. Several newspapers carried the story the next day with the headline "Whozat!" and one of the photos was used for Davison's first **Doctor Who Magazine** cover, issue 55 (cover-dated August 1981).

Peter Davison's inaugural series premiered nine months later with *Castrovalva*, broadcast in twice-weekly instalments from Monday 4 January 1982. The new Doctor quickly proved to have been a popular choice, adding some three million viewers to the average audience for Tom Baker's final series, but just over 18 months later he was announcing his own retirement from the show. Midway through the programme's 20th anniversary year, on Thursday 28 July 1983, BBC News reported that Davison would be stepping down as the Doctor at the end of the 1984 series.

Media speculation about the series' casting had originally been prompted by *The Sun* newspaper in March 1980 when readers were jokily invited to suggest who they would like to see in the TARDIS when Tom Baker hung up his scarf. On that occasion, the candidates ranged from Larry Grayson and Margaret Thatcher to John Cleese and Benny from *Crossroads*. More serious→

Left inset: Davison listens to audience suggestions on the 3 December 1980 edition of *Pebble Mill at One*.

Below left: Davison on the set of *Four to Doomsday* in April 1981. This was the first full story that he would record as the Doctor.

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX

Below right: On 16 April 1981, the Fifth Doctor's new costume was revealed to the public at a press call at Hammersmith Park. *Doctor Who*'s producer John Nathan-Turner was among those present.

Above left: Davison announced that he would be leaving *Doctor Who* on 28 July 1983.

Above right: Commander Maxil (Colin Baker) shoots the Doctor (Peter Davison) in the cliffhanger to Part One of *Arc of Infinity* (1983).

Right inset: Colin's performance as Maxil impressed producer John Nathan-Turner.

→ speculation was in play for Davison's replacement, in part fuelled by rumours that John Nathan-Turner was considering both actors *and* actresses for the role: Beryl Reid and Davison's wife Sandra Dickinson were two of the names put forward.

Early in August, the identity of the new Doctor was widely reported to be Brian Blessed. *The Daily Telegraph* claimed, "Sources close to the production confirmed last night that, subject to contract, Brian would succeed Peter Davison in the space travel series." Fans were delighted: the exuberant character actor had recently been seen as Vultan the Hawkman in *Flash Gordon* (1980), guested in episodes of *Space:1999*, *Survivors* and *Blake's 7*, and was known to be a keen science-fiction fan. He had also previously been offered the role of the Doctor in 1966, replacing William Hartnell, but had turned it down on that occasion.

It soon transpired that someone had got the wrong end of the screwdriver. The truth of the matter was revealed on Friday 19 August when the actual Sixth Doctor, Colin Baker, was introduced to the press in a photocall alongside new companion Nicola Bryant (Peri) and Nathan-Turner. Stylishly dressed in a black shirt and white striped jacket, Baker confirmed that he'd accepted the part in mid-June, while Blessed had never even been approached (he later guested as King Yrcanos in 1986 serial *The Trial of a Time Lord*).

That evening, Baker was interviewed on Radio 4's *PM* programme while the BBC1 news bulletins illustrated the announcement of his appointment with an excerpt from *Arc of Infinity* (1983) in which he was seen as Commander Maxil gunning down Davison's Doctor. He told BBC News reporter Frances Coverdale, "You never actually think you're going to be the one who is ever going to be Doctor Who, and suddenly to find oneself doing it is wonderful."

The announcement appeared in most newspapers on Saturday 20 March with the *Daily Star*'s Pat Codd reporting, "Heart-throb actor Colin Baker will be the sexy new Dr Who. The man who captured the girl's [sic] hearts as brutal business man Paul Merroney in *The Brothers* is all set to blast off as the sixth Time Lord. Colin, 40, said last night, '*The Brothers* was seven years ago – and I've still got the tag of Mr Nasty. It will be marvellous playing the Doctor, because he is so eccentric, humorous – and much more like the real me."

Much as his predecessor had done, Baker embarked on a round of chat show appearances: *BBC Breakfast Time* (22 August), Derby local radio (28 August) and *Tony Blackburn's Sunday Show* on Radio 1 (4 September). Interviewed by Frank Bough on the *Breakfast Time* sofa, Baker was asked what sort of Doctor he was going to be. "I'd like to continue the tradition of making him as quirky and eccentric as possible, and inject a little acid humour occasionally perhaps. I think what the producers try and do

Below left: On 19 August 1983 a press call was held to announce Colin as the new Doctor. He was joined by Nicola Bryant, who would play the new companion, Peri.

Below right: An aerial view of Colin's press launch, showing the photographers in attendance.

with *Doctor Who* is to use as much of the actor's own personality as possible because it's such a high density rehearsal and performance rate that you don't have much time to go out on a limb."

Baker was formally contracted for his first five episodes (*The Caves of Androzani* Part Four and four-part serial *The Twin Dilemma*) on 30 September with his previous roles in *The Brothers*, *Blake's 7* and *Doctor Who* entitling him to a starting salary equivalent to 69 per cent of Davison's. He was then contracted for the 1985 series on 4 October, with options on three further series through to 1988.

The Sixth Doctor's costume was revealed in the new year as Baker posed for press photographers in the pouring rain of Hammersmith Park on Tuesday 10 January 1984, larking about with a multi-coloured umbrella. This received blanket coverage in the papers the next day with headlines such as "Doctor, You Look Awful" in the *Daily Mirror* and "Who's the Height of Bad Taste?" in the *Daily Star*. The latter's Pat Codd reported that Baker was delighted with the new look, saying, "The Doctor is not a human so he doesn't follow human characteristics. In fact, the new Doctor will be more alien than his predecessor."

Two days later, Baker recorded the regeneration scene for *The Caves of Androzani* Part Four and then began work on *The Twin Dilemma* on 24 January. There was another photocall and an appearance on *Blue Peter* on 15 March before the Sixth Doctor's debut aired the following evening, and then a further round of BBC1 chat show appearances in advance of the broadcast of *The Twin Dilemma* Part One: Baker was seen with Nicola Bryant on *Saturday Superstore* on 17 March, with Peter Davison on *Harty* on 20 March, and with Nicola again on *BBC Breakfast Time* on 22 March. Baker made a point of wearing his costume for all but one of these appearances, dressing in his normal clothes only on Russell Harty's programme.

The publicity coverage afforded to the launch of Colin Baker's Doctor between August 1983 and March 1984 superseded anything seen for the introductions of the previous Doctors. This illustrated the high regard in which *Doctor Who* was held by the BBC as one of its longest-running flagship shows, now in its 21st year. Public awareness of the programme and its lead actors had reached levels that would not be seen again until the 21st century, and while the viewing figures had dipped from the highs of the mid-1970s they maintained a steady average of just over seven million throughout Baker's first full series in 1985.

But by the time the next Doctor was ready to be introduced to the public, the temperature had cooled. With a new Controller in charge at the BBC, that new Doctor was looking like he might be the last... **DWM**

A FEMALE DOCTOR?

The possibility that the Doctor could be played by a woman was cheekily proposed by Tom Baker at the press conference on 24 October 1980 where he announced that he was leaving the series. Suggesting Hollywood actor James Stewart as his replacement, Baker went on to say, "The producer and I have entirely different ideas. The new Doctor Who may even be a woman." This suggestion that the Doctor might change gender was apparently devised by Baker and producer John Nathan-Turner as a publicity stunt, but once that seed had been sown, it took root.

Interviewed by Fran Morrison on regional programme *South East at 6* in July 1983, Nathan-Turner was asked about rumours that he might be looking for "a lady Doctor Who" to replace Peter Davison. "It is feasible that the Doctor could regenerate into a woman," he said, "but it's not something I'm considering too seriously." Pressed to suggest what sort of actress he might cast in the role, he laughingly admitted, "I don't think it would be a very glamorous lady. It would have to be a kind of middle-aged, crotchety, bad-tempered type. I think that the role of the companion really has covered the kind of glamour-puss aspect." Morrison suggested that such a lady Doctor might have an assistant who was a glamourous young man. "Maybe even two," said Nathan-Turner.

Above left: Colin Baker braves the rain in Hammersmith Park on Tuesday 10 January 1984. Some members of the press were surprised by his costume.

Above right: When John Nathan-Turner and Peter Davison appeared on *South East at 6* in July 1983, the producer was asked about rumours that he might be looking for "a lady Doctor Who".

Below: Colin Baker demonstrates the change in the Doctor's sartorial taste on the set of his first story, 1984's *The Twin Dilemma*.

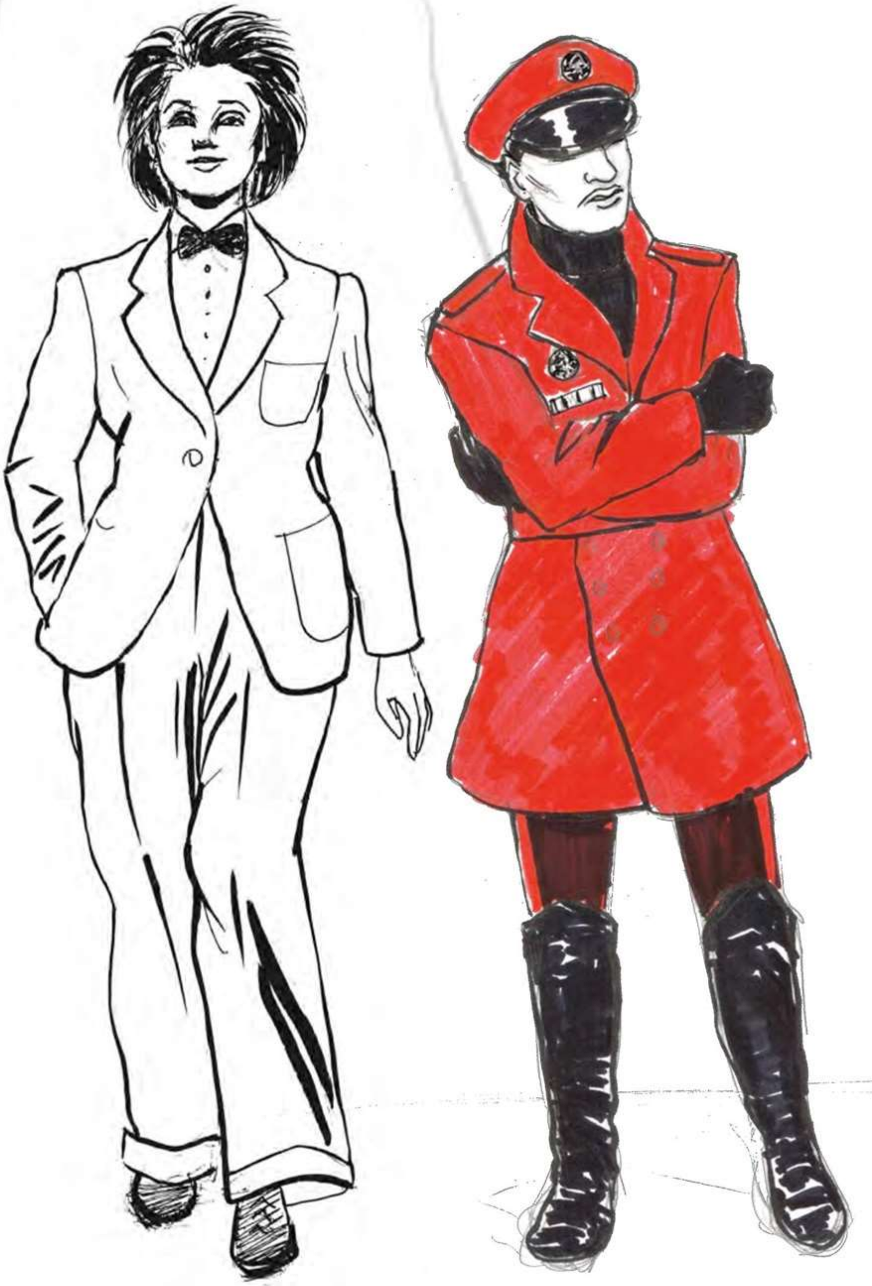
The publicity afforded to the launch of Colin Baker's Doctor superseded anything seen for the introductions of the previous Doctors.

THE
DWM
INTERVIEW

RETURN OF THE WEREWOLF

Thirty years since she played a werewolf in *The Greatest Show in the Galaxy*, Jessica Martin is recreating the character of Mags – but this time she's armed with pen and ink, not tooth and claw...

Interview by **MATT ADAMS**



“I've got on this train now and it doesn't show any signs of stopping!”

And what a journey it's been. Not content with being a master impressionist, West End star and a werewolf in *Doctor Who*, Jessica Martin is carving out a new career as a graphic novelist. She's breaking artistic boundaries in the process, by illustrating herself portraying a fictional television character in a back-up strip for Titan Comics' new Seventh Doctor mini-series.

Richard Dinnick's story *Hill of Beans* reunites lycanthrope Mags (who Jessica portrayed in *The Greatest Show in the Galaxy,* 1988-89) with the Seventh Doctor and Ace.

“At first I didn't think about it as being a huge thing to sing and dance about, but then I realised that it's a really big deal,” says Jessica. “For me the challenge will be to illustrate the story to the best of my abilities so that people aren't saying, ‘Oh, they let her do it because it's a bit of a gimmick.'”

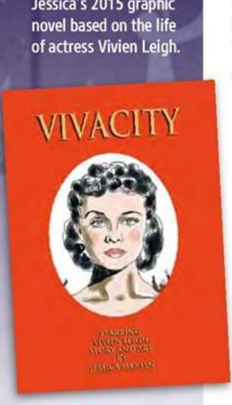
This is by no means Jessica's first comics work, as over the past few years she has illustrated several titles based around the women of Hollywood's golden age, including *Vivacity* (2014) about *Gone with the Wind* actress Vivien Leigh.

“The graphic novel part of my identity is something that has been emerging for the last four years,” she explains. “In 2010 I had a sort of artistic epiphany when I took up

Above left: Jessica Martin today, at work as a comic-strip artist. Photo © Jessica Martin.

Right: Two of Jessica's preparatory sketches of Mags (left) and a Vulpanan officer.

Below: *Vivacity*, Jessica's 2015 graphic novel based on the life of actress Vivien Leigh.



Left: Sylvester McCoy (as the Doctor) and Jessica (Mags) between takes on *The Greatest Show in the Galaxy* (1988-89).

Below inset: *Doctor Who* producer John Nathan-Turner cast Jessica as Mags in 1988.

Bottom: Chris Jury (as Deadbeat), Jessica and Sophie Aldred (Ace) prepare to record a scene for Part Four.

sketching, having not drawn a thing since art A-level. A year later, I was touring in the musical *Spamalot* with Phill Jupitus and showed him one of my sketches. He said, 'I love it, it's got movement in it! You should do a graphic novel!' That for me was my light-bulb moment."

It was around this time that Jessica's *Doctor Who* story was released on DVD and she joined fellow cast members for the commentary, which led to her initial foray onto the convention circuit. At one of these conventions she plucked up the courage to show her sketches to Mark Buckingham, one of the acclaimed illustrators behind DC Vertigo's *Fables*. Mark became her mentor, helping her break into the world of professional comics artists.

Although Jessica never expected this new career would bring her full circle to one of her first major acting roles, Mags has never been too far from her thoughts over the years. "For me at the time it was just a job, and I didn't foresee the legacy of it. Today I saw a great quote by William Faulkner, who said: 'The past is never dead, it's not even past,' and that's so true of my Mags identity."

She initially landed the role of the enigmatic shapeshifter after then-*Doctor Who* producer John Nathan-Turner spotted her impersonating Judy Garland on a TV variety show and contacted her agent to arrange an audition.

> "I WAS THRILLED TO PIECES, AS LIKE SO MANY PEOPLE OF MY GENERATION I'D GROWN UP WATCHING *DOCTOR WHO*."

"I was thrilled to pieces, as like so many people of my generation I'd grown up watching *Doctor Who*. But it was also an acting role – although I viewed myself as an actor in the making, all of my opportunities had been through impressions." (Jessica's anecdotes all feature pitch-perfect impressions of the protagonists, and her impersonation of JNT has to be heard to be believed.)

"The first thing he said was, 'Gary [Downie, JNT's partner] and I just adored your spot and were intrigued. We saw this person doing Judy Garland, and you just so immersed yourself in the character we thought you must be 40-odd and done the clubs, been around the block.' I was sitting there in front of him with my spiky hair and schoolboy trousers, every inch the 80s girl. He said, 'And darling you look about 12!'"

JNT pitched her the character of Mags, a character whom Jessica says would now be described as an emo-goth. Mags had been captured on another planet and taken against her will by a collector of alien species. Then came the big reveal.

"In a normal acting situation the question would be, 'Are you prepared →

Above left: Mags and the Doctor – prisoners of the Psychic Circus.

Above right inset: Mags transforms in the cliffhanger to Part Three.

→ to take your clothes off?' Well for me it was, 'Are you prepared to turn into a werewolf?' Which is probably more frightening! I don't think I growled on the spot, but implicit in his endorsement of my Judy Garland was that he could see I was a character actor, and in all fairness, he was the first one in *Doctor Who* to do this celebrity casting. I was offered the role and I joined a very illustrious cast on one of the classic *Doctor Who*s of that era. It was a high-point for the series at a time when it wasn't really clear whether the show would last."

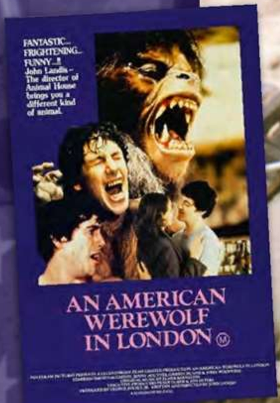
Although the character was initially written as Glaswegian (which Jessica describes as "a bit Muriel Gray", after the Scottish broadcaster) she ended up playing it straight. "I think my own natural looks gave her this aboriginal feel. I have mixed ethnicity – on my dad's side I'm part Burmese and Philippino, and I have this nose! It fit me like a glove and took me away from that impressionist thing.

"I didn't realise that at the time they were looking into doing it like *American Werewolf in London* and *Thriller*, but typically JNT said, 'No we don't need to do all that, it's going to be make-up and acting!' I was in that make-up chair for a couple of hours before everybody else got there, and then when the transformation happened we'd film a little bit and they'd go and put the fangs in, and I'd do some more aggressive and ferocious acting and then the contact lenses would go in."

Notoriously, the production was jeopardised by the discovery of asbestos at BBC Television Centre during renovations, forcing the closure of several studios. The resourceful Nathan-Turner found a solution out of a crisis and remounted the show in a car park at the BBC's Elstree site.

"As actors we were blissfully unaware, and actually [composer] Mark Ayres was telling this story recently about being cognisant of the fact that JNT was up against the wall with this thing. Apparently he said to Mark: 'Well I don't know, we might have to cancel it.' And then he had this epiphany that we're doing *The Greatest Show in the Galaxy* set in a big top, and where are big tops usually? Out in the open. What do we have at Elstree that's outdoors? A big car park. It wasn't even a compromise; it was logical, and of course it was like filming on location."

> "WHEN THE TRANSFORMATION HAPPENED WE'D FILM A LITTLE BIT AND THEY'D GO AND PUT THE FANGS IN."


FANTASTIC... FRIGHTENING... FUNNY...! John Landis – The director of Animal House brings you a different kind of animal.
AN AMERICAN WEREWOLF IN LONDON

Above: A poster for the 1981 film *An American Werewolf in London*.

Right: Jessica with one of her fellow *Greatest Show* guest stars, TP McKenna (as Captain Cook).

COMIC DOCTOR

The new Titan mini-series also marks a return for former **Doctor Who Magazine** editor John Freeman, who oversaw the Seventh Doctor's comic-strip adventures between 1988 and 1992. He describes returning to the character as “like slipping on a pair of old shoes I'd left in the back of a cupboard and finding they still fitted.”

John recalls that the highlights of his original tenure included “Sylvester McCoy's determination to help us get an artwork cover right by hanging off scaffolding at Elstree. Luckily no one from Health and Safety spotted him!”

John is also proud of bringing new talent on board, including “writers like Paul Cornell and Scott Gray, artists like Richard Piers Rayner, Mike Collins, Lee Sullivan and John Ridgway. Persuading [*Doctor Who* script editor] Andrew Cartmel to write for the comic was a definite plus. Not that he needed much persuasion – it was his idea!”

John's enthusiasm for the new project is obvious. “Richard Dinnick's script on the back-up story is a joy, utterly in keeping with the period of the show when *The Greatest Show in the Galaxy* aired, and Jessica has been writing, drawing and gaining much deserved kudos for her comics work for some time now.

“Richard's got a good ear for dialogue. Given how few pages the back-up runs to there's a heck of a lot going on, including developing the background of Mags and her family.”

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Above centre inset: Former DWM editor John Freeman has overseen Titan's new Seventh Doctor comic.

Above: The cover of DWM 140, which featured John Higgins' illustration of the Seventh Doctor; and one of the four variant covers for the Titan comic which includes Jessica's back-up strip.

Below: Jessica appears as Sutton, opposite Tom Baker as the Doctor, in the Big Finish audio drama *Last of the Colophon* (2014).

Bottom: Jessica's sketch for three clowns: Quiana, Taylor and Red... but are they robots?

The interpretation of the character was to stretch the young actress. “It was a dark part. I didn't have to cry but I did have to reach very dark and angry parts of the psyche to play her. I created a sort of method-acting style back story which is never seen on screen, but as an actor that's what I was trying to achieve.

“Obviously she did make such an impact, and the first instance that I felt my past was still very much in people's consciousness was when I had a call to do a commentary on the DVD with Stephen Wyatt [the writer], Christopher Guard [Bellboy], Sophie [Aldred, who played Ace], Sylvester [McCoy, the Doctor] and myself, all together in a room for the first time since 1988.”

This reunion prompted an unexpected memory. “One thing we never followed through at the time [of recording *Greatest Show*] was that Chris, Mark Ayres, Sophie and I riffed around thinking that we might make some tracks as a Psychic Circus spin-off. We even made these demo tapes...” One of these tracks appears on the DVD release of *Greatest Show*.

Having comfortably returned to the world of *Doctor Who*, Jessica was asked to appear in several Big Finish audio dramas, including *Last of the Colophon* (2014) with Tom Baker (“I had the full Tom Baker experience, it was really wonderful”) and *Signs and Wonders* (2014) with Sylvester and Sophie (“I had a really great character, I love playing villains”).

But it was her subsequent appearance at US super-con Gallifrey One two years ago which ultimately led to her becoming reacquainted with Mags. “I met so many writers and people from the comics field, including Richard Dinnick, who is amazingly prolific and has great ideas. About six months later he wrote to me and said he'd pitched an idea for a Mags story to Titan. He said the editors were up for it and thought it would be a wonderful idea if I illustrated the story.”

The strip marks the first time Mags has been seen in the world of *Doctor Who* for 30 years, and perhaps unsurprisingly she has changed in the interim. “For this particular storyline she's going to be looking different as it's a different time. There will be shades of a dystopian, sort of *Blade Runner* vista, and you've got a head-nod to the 1940s, with elements of the *Casablanca* story too, so the hairstyle and the clothes will change.

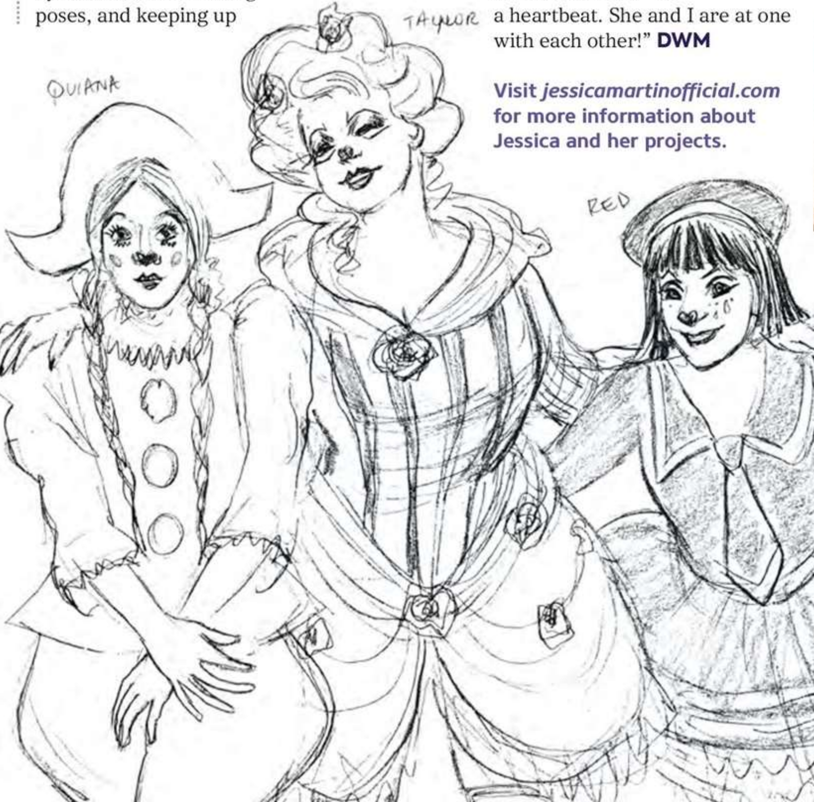
“Richard's given me a wonderful storyline to work with and really nice visual characters as well. Touch wood I'm good at likenesses, so in a way this is playing to my strengths because I'm a character-driven artist. The difficult thing is always finding different, dynamic and interesting poses, and keeping up the likenesses. I do use a lot of photo reference, but if you've got a deadline and you've got to deliver, all people care about is that they've got the story; they don't care how you do it. A good close-up likeness and hands are very important, they're the gestural part of our body, so faces and hands for me are the main focus.”

There also seems to be something of an ulterior motive behind Mags' change in appearance. “She's not going to go around in a leotard! I'm being very wise because one day I may have to cosplay as Mags in the story and I want to look good!”

Jessica is hopeful her work will lead to further mainstream comics opportunities, including Titan's forthcoming Thirteenth Doctor series, but would she ever consider actually performing as Mags again, either on audio or TV? “In a heartbeat. She and I are at one with each other!” **DWM**

Visit *jessicamartinofficial.com* for more information about Jessica and her projects.

DOCTOR WHO
BRAND NEW ADVENTURES
LAST OF THE COLOPHON
FULL CAST AUDIO DRAMA



Relative Dimensions

She made her stunning *Doctor Who* debut in 2008. Now, Georgia Tennant reveals what's changed for the Doctor's daughter in the last ten years…

Interview by **DAN TOSTEVIN**

Georgia Tennant (née Moffett) comes from a family of actors: her parents are Peter Davison and Sandra Dickinson, and in 2011 she married David Tennant. But when she was young, Georgia was so determined not to become an actor herself that she instead set her sights on a career that didn't actually exist.

"I came up with the idea that I wanted to be an undercover forensic scientist," she says, cringing slightly. "I used to watch *The X-Files*, and something made me go, 'That's what I want to do.' I wanted to be undercover, but I also liked the idea of being a forensic scientist, so I mashed the two together. And then my dad pointed out to me that you can't be an *undercover* forensic scientist, because they won't let you on a crime scene.

"I came up with lots of different jobs that I wanted to do, and then eventually I just went, 'I don't know who I'm kidding. The only person I'm doing a disservice to is myself.'"

She had been reluctant to embrace acting because it was her parents' job. "People always used to say to me, 'Are you going to follow in their footsteps?', and I was so against the idea," she remembers. "I didn't like the predictability of it. I just remember getting to a point where I realised there wasn't anything else I wanted to do. I don't know whether that's nature or nurture, to be honest. I suspect it's probably both. But it certainly wasn't, 'I want to be like them' – if anything, it was like, 'I can't believe I'm going to be like my mum and dad, how disappointing!'"

Georgia's acting career began when she was still in her teens. She's had leading roles in the sitcom *White Van Man* and the *Spooks* spin-off *Code 9*, she played a recurring character in *The Bill* for seven years, and made guest appearances in everything from *Marple* to *Merlin*.

But she's probably best known for her connections to *Doctor Who*, which go far beyond the Doctors in her immediate family. The show gave her one of her earliest jobs – she appeared alongside her dad in the Fifth Doctor audio play *Red Dawn* (2000) – and also one of her biggest: famously, art imitated life as she played the title role in the TV episode *The Doctor's Daughter* (2008). Her character was Jenny, a soldier created from the Tenth Doctor's DNA.

"I remember being incredibly cold, wearing trousers that I almost certainly couldn't fit into now, and just having a lovely, lovely time," she recalls. "So many lovely people. Still got great mates from it. But I remember feeling quite a lot of pressure to just sort of get through it, because *Doctor Who* was →

Left: Georgia Tennant as Jenny in *The Doctor's Daughter* (2008).

Above inset: Georgia played Frankie Derwent in *Why Didn't They Ask Evans?*, an episode of *Agatha Christie's Marple* (2009).

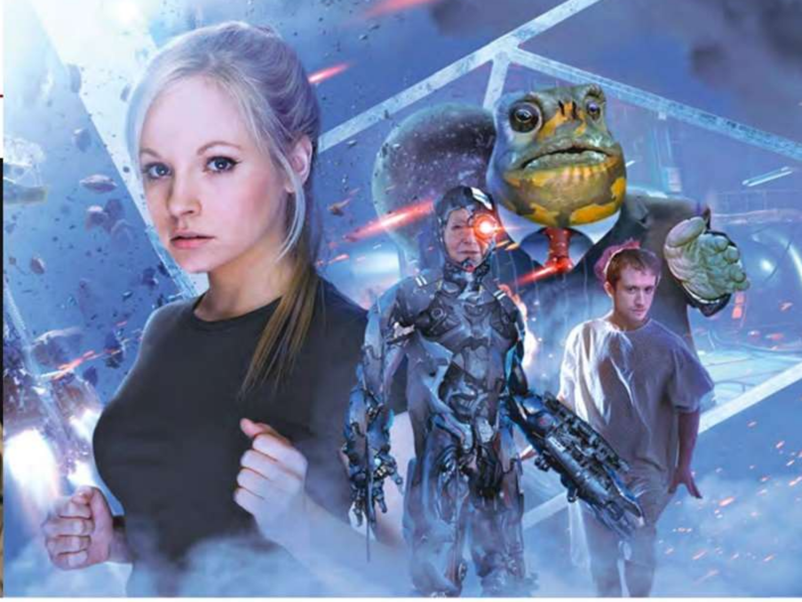
Left: Georgia pictured during the recording of Big Finish's new audio drama *Jenny – The Doctor's Daughter*. As well as starring in the title role, Georgia has produced the series.

Below: Georgia as Emma in the BBC Three comedy *White Van Man* (2011-12).

Bottom: In 2008 Georgia played former psychology student Kylie Roman in *Spooks: Code 9*.

x 55Yw
Kylie
30.30

> "I just remember getting to the point where I realised there wasn't anything else I wanted to do."



Above left: The Doctor (David Tennant) meets his artificially created daughter Jenny in *The Doctor's Daughter.*

Above right: Tom Webster's cover art for *Stolen Goods*, the first story in *Jenny – The Doctor's Daughter.*

Below left: A promotional shot of Georgia's father Peter Davison making his debut as the Fifth Doctor in 1982.

Below right: David and Georgia met when they starred in *The Doctor's Daughter*. They married in 2011.

→ such an enormous part of my life, and it was such a weird, bizarre thing to suddenly be *in* the show. I just remember thinking, 'If I can get through to the end of it – get the words in the right order – that's all I can ask for.'"

> **"It was such a weird, bizarre thing to suddenly be *in* the show."**

It had taken Georgia a while to understand how big a deal *Doctor Who* was. She went to school with Lucy Baker, whose father Colin played the Sixth Doctor. "Because my best friend's dad was also the Doctor, it wasn't a unique thing," she says. "When we were walking down the street, it would be both of our dads that [fans] would ask for a photo with, rather than just mine.

"Also, I was born into an age where *Doctor Who* was a distant, old-fashioned thing," she points out. The series had been cancelled in 1989, just before Georgia's fifth birthday. "On my first day of secondary school, I was walking across the main quad bit, and someone started humming the *Star Wars* theme at me. I thought, 'Oh, they think that's *Doctor Who*' – they'd just got the wrong one. It was an ancient myth.

"So when I was little, I had no concept of what it was. It was just the job that my dad did. It wasn't until I got a bit older that I appreciated how massively it defined my dad's life and our family life, by which point the show had gone."

Did her dad ever show her any of his old episodes? "He has encouraged me to watch some of it," she says, laughing. "And I have watched some now! But I became a fan of it when Christopher Eccleston's series started, because I had someone to watch it through."

By the time *Doctor Who* returned in 2005 with Eccleston as the lead, Georgia had a young son, Ty. "It became my son's favourite show," she says. "He was exactly the right age at the time, and I then started seeing it through his eyes. It was very much brought back into our house through toys and merchandise – pants with various different Doctors on them...!

"And then, of course, I was in it. I used to go to conventions and help my dad with the money – I used to sit by him, get his cash, and put it into various different envelopes – and then, having been in the show, I got to actually sit in his chair for a change! So through each of these different things, I've had a different emotional reaction to *Doctor Who*. It ended up becoming something that I personally loved, for very different reasons than tripping over a Dalek on the hallway floor."

Having met while recording *The Doctor's Daughter* (2008), in December 2011 Georgia married her *Doctor Who* co-star David Tennant. For a while, being associated with the show became overwhelming.

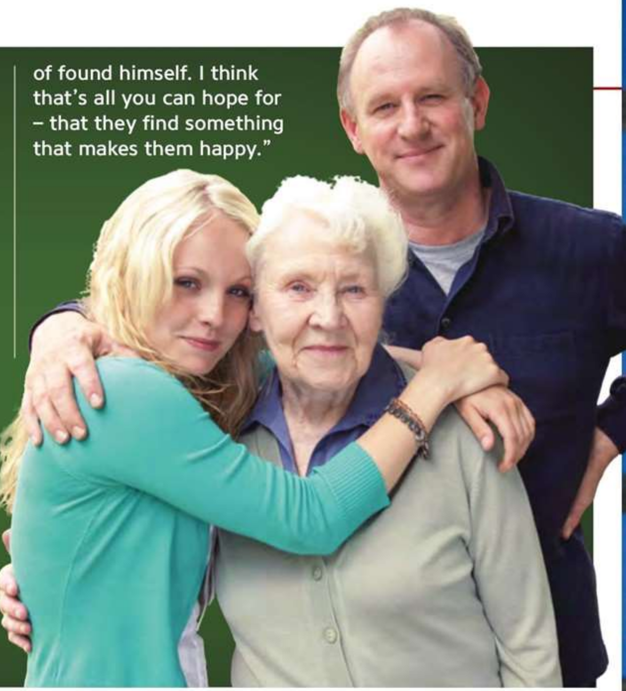
"Because my life was so full of it, I think I was slightly oversaturated," she says. "I became so much part of it, every gag had a *Who*-related slant to it. Everywhere I turned, there was something to do with it. Which I think is maybe why I was slightly reluctant to do this for such a long time" – we're speaking at the recording of *Jenny*, an audio spin-off built around her TV character – "because I thought, 'There's got to be

FAMILY BUSINESS

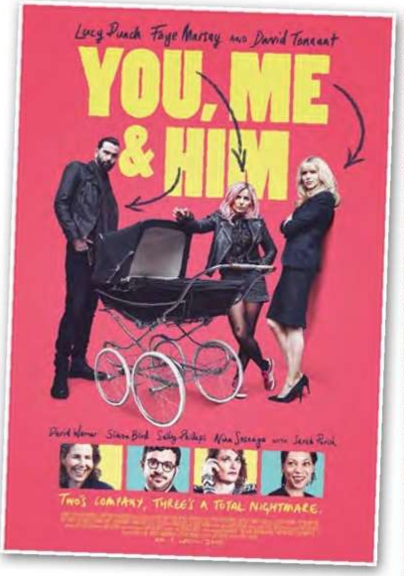
When Georgia started acting, she wanted to establish herself independently of her famous father. "I very carefully didn't use his surname, because I thought, 'That makes me a good person,'" she says. "But actually, I sort of go, 'Why didn't I do that? That would have made things a bit easier for me!' It was probably a very good decision, but for every plus, there's a minus, I think."

Georgia's two younger brothers, Louis and Joel, have followed her into acting under the Davison stage name. "My dad likes to do a bit where he goes, 'Oh, my children being actors!'" she says, affecting despair. "I think he does that because that's what you *should* say, but really I think he quite likes it. My eldest brother has just got a lead in *Poldark*, and my dad is incredibly proud."

And the family dynasty doesn't stop there: Ty Tennant wrapped his first movie role last year. "He's 15, and it was not something we were expecting to happen quite so early," says Georgia, "but ultimately, he's found something that makes him really happy, and he's sort of found himself. I think that's all you can hope for – that they find something that makes them happy."



Left: Georgia and Peter play on-screen father and daughter Chloe and Martin Chadwick, alongside Eileen Essell as Gran, in *Fear, Stress & Anger* (2007).


Lucy Punch Faye Marsay and David Tennant
YOU, ME & HIM
David Warner Simon Bird Sally Phillips Nina Sosanya with Sarah Parish
TWO'S COMPANY, THREE'S A TOTAL NIGHTMARE.

Far left: A poster for *You, Me and Him* (2018), the first feature film from Georgia's company Bad Penny Productions.

a period of time now where I stop talking about *Doctor Who*. My life isn't about that.'

"But then, of course, you get to the point where you start to miss it," she says, smiling. "You go, 'Maybe now is the time that I can start going to conventions again, and I can have some different stories, and I don't have to bore everyone to death with the same anecdotes!"

Since she last played Jenny, Georgia has added producing to her CV. It had always interested her, but it was parenthood (she and David have two girls and another boy in addition to Ty) that encouraged her to actively pursue it. "I'd had quite a lot of children, and I wanted to be around my kids," she explains. "I wanted to be able to pick them up from ballet, or whatever they were doing. But it was also important to me to keep working. I needed something I could do as well as acting. A lot of stuff now is filmed away, and that's very hard, so I also needed something that I could also do in my own house.

"When you have kids you're very much in control, and when you're an actress you're very much *not* in control; it was quite hard to juggle those two different worlds without there being something that tied them together. Producing seems to work very well, because it allows me to still act, and it allows me to still be a mother and be around my kids as much as I can be, but it also means I get to call some of the shots too. Which I think is quite important, because as an actor or an actress, you're waiting for someone else to give you a job, and that – after many, many years – can be quite draining. So I feel like having that side now has kind of reinvigorated me to be able to also enjoy the acting again, which is really lovely."

Along with three others, Georgia now runs Bad Penny Productions. The company's first feature film – *You, Me and Him*, starring Faye Marsay, Lucy Punch and David Tennant – was released earlier this year. But Georgia's production debut was on 2013's *The Five(ish) Doctors Reboot*, the half-hour comedy written by, directed by, and starring her dad. "It obviously came from the truthful experience that he was living through, when he discovered that he wasn't in the 50th Anniversary Special of *Doctor Who*," she says. "In order to deal with his grief, he decided to write a comedy film about it, and I genuinely think it was a wonderful bit of therapy!

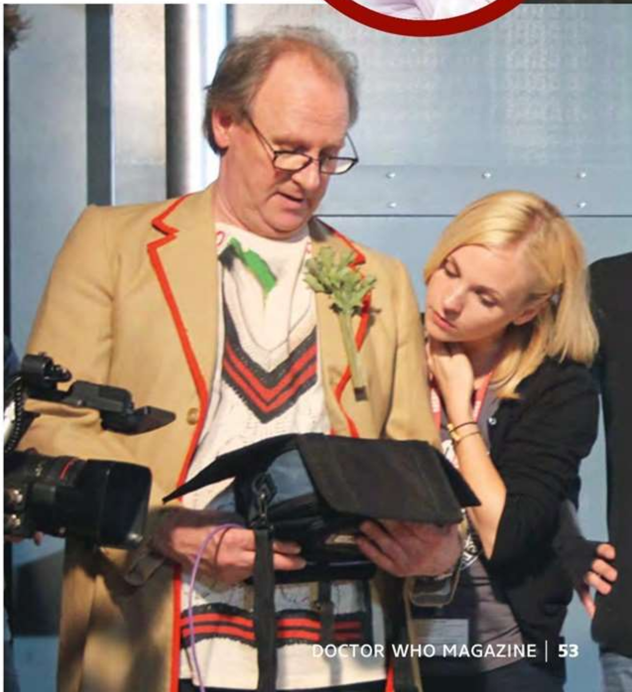
"We were going to film it guerrilla-style," she continues. "Then we ended up sort of accidentally pitching it to the BBC, who went, 'We'd like to get involved in this,' so it had a little bit of money given to it. Once the BBC got involved, I think he realised that he needed a bit more support, and he knew that was something I was looking to get involved with, so he said, 'Why don't you come on and produce it?', which was lovely.

"I mean, he was a producer's nightmare!" she adds, laughing. "He would add new scenes on the day. You'd go, 'Where are we supposed to film this?!', and he'd go, 'We'll be fine, we'll fit it in.'"

One of those last-minute additions was Georgia's own on-camera cameo, as herself giving birth. "I had to pad myself, because for once I wasn't actually pregnant!" she says. "I had been shortly before, but I think he was already about three months old by the time we filmed that, so I didn't have my bump any more. We used one of my dad's couch cushions instead.

"The thing with *Doctor Who* is there's so much love

Below inset: Georgia cameoed as herself giving birth in *The Five(ish) Doctors Reboot* (2013).



Bottom: Peter and Georgia working together on *The Five(ish) Doctors Reboot*. Peter starred in, wrote and directed the comedy for *Doctor Who*'s 50th anniversary. Georgia was the producer.

Above left: The cast of *Jenny – The Doctor's Daughter* includes Sean Biggerstaff who plays Noah, and Siân Phillips who plays COLT-5000.

Above right: Sean and Georgia recording in the Big Finish studio.

Below: Born to fight – Jenny arms herself for war with the Hath in *The Doctor's Daughter.*

> “I'm now the most obedient, lovely, attentive actress that I could possibly be!”

→ for it that whoever we were asking to get involved just wanted to help. We obviously filmed it in the actual studios, and everyone there was so brilliant and wonderful, getting us bits of scenery, random Daleks they'd plucked from old cupboards, going, ‘Here, use that!’ It was just a really, really lovely first experience.”

Has seeing the industry from that side affected her approach to acting? “Absolutely,” she says, laughing. “I'm now the most obedient, lovely, attentive actress that I could possibly be! It's one of the luckiest jobs in the world, and when you've been doing it such a long time, you can slightly lose sight of that. When you see the other side of it, and you see how much work goes in – and really, if your job is just to turn up, say your lines, and stand in the right place, and everyone else does things for you – I think you have to go, ‘My gosh, I'm incredibly lucky to still be doing it.’ There are people who have to be there so early to set up, and they've already been there for hours before you've turned up thinking, ‘My call's so early this morning!’ – like, you have no idea! So it's made me a lot more appreciative of both sides of it, actually.”

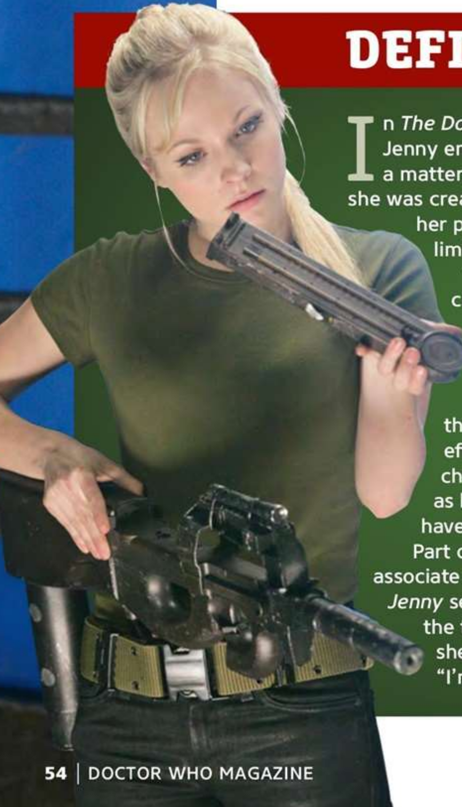
Georgia is credited as associate producer on the *Jenny* audio spin-off, which is released by Big Finish in June. The writers include her long-time friend Christian Brassington and *White Van Man* creator Adrian Poynton, while her *Marple* co-star Sean Biggerstaff plays Jenny's sidekick, Noah.

“It was such a lovely story in its own right,” she says of *The Doctor's Daughter*. “It could have just been left, and that would have been fine. But obviously [revisiting it] always felt like a possibility. And the fact that it's with Big Finish... I just feel like it's sort of safe, and I know that the character will be cared about and looked after.”

Earlier, she said she had been “slightly reluctant” to reprise the role. “I was never *against* it,” she clarifies now. “It just didn't feel like it was quite the right time. I just needed a bit more time to figure out who I wanted that character to be, as well. And that was part of the reason why I wanted to get involved on an associate producer level – I wanted to be part of deciding who she was, what her personality would be, and what adventures she's already been involved with. I'm very glad that it's happened now. It feels like the right time to be re-exploring it.”

What's it been like to record? “It's felt so much more important than I thought it was going to feel,” she admits. “I thought it was just going to be a fun job that I did, but it's almost like I've got to revisit a lovely old friend that I'd forgotten that I really liked.”

And now that they're reacquainted, Georgia doesn't want to let Jenny go. “Yes, I would like to do this for the next 25 years of my life!” she exclaims. “Couple of times a year, that'd be lovely. That's very much what I hope will happen! So we just need everyone to really like it...” **DWM**



DEFINING JENNY

In *The Doctor's Daughter*, Jenny emerged as an adult a matter of seconds after she was created. That meant her portrayal had some limitations.

“She was a lovely character to play, but she wasn't very fully formed,” says Georgia. “At the beginning of the episode, she was effectively a newborn child. We left her just as her personality might have begun to grow.”

Part of Georgia's role as associate producer on the new *Jenny* series was deciding the type of character she would become.

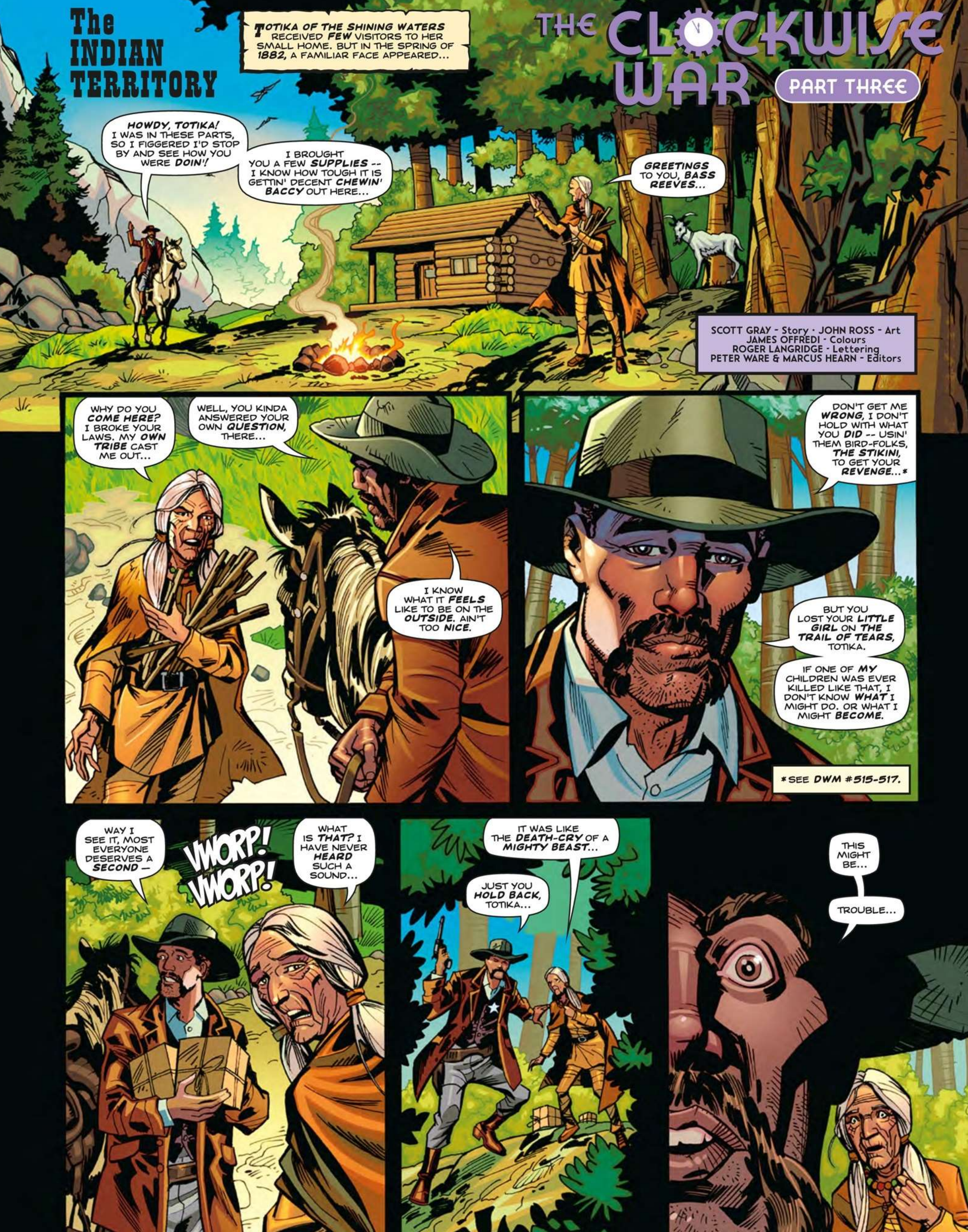
“I'm not involved in the stories particularly, but I wanted to be involved in her creation and her personality,” she explains. “The one thing I kept saying was, ‘Please make it funny!’ If there's a situation that's a little bit scary, she'll go straight to that – her defence mechanism is cracking a joke at an inappropriate moment.

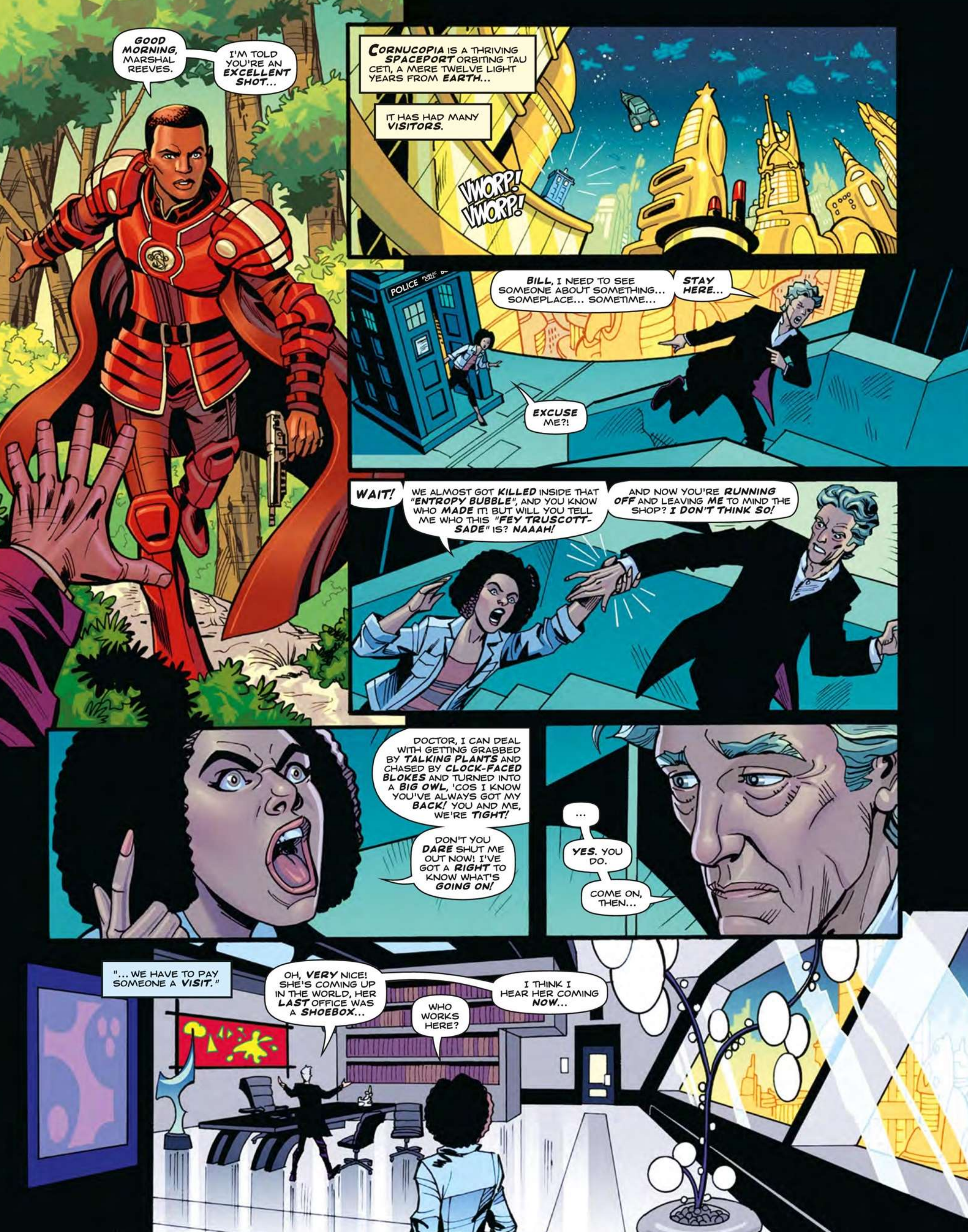
“She's incredibly excited by life. But also, she realises the importance of helping people and making a difference to the universe. Meeting people and creating relationships, either with Noah or the other people she meets in the stories, makes her realise the importance of making a difference. It's not quite as one-dimensional as we last saw her – she's become a more rounded person.”

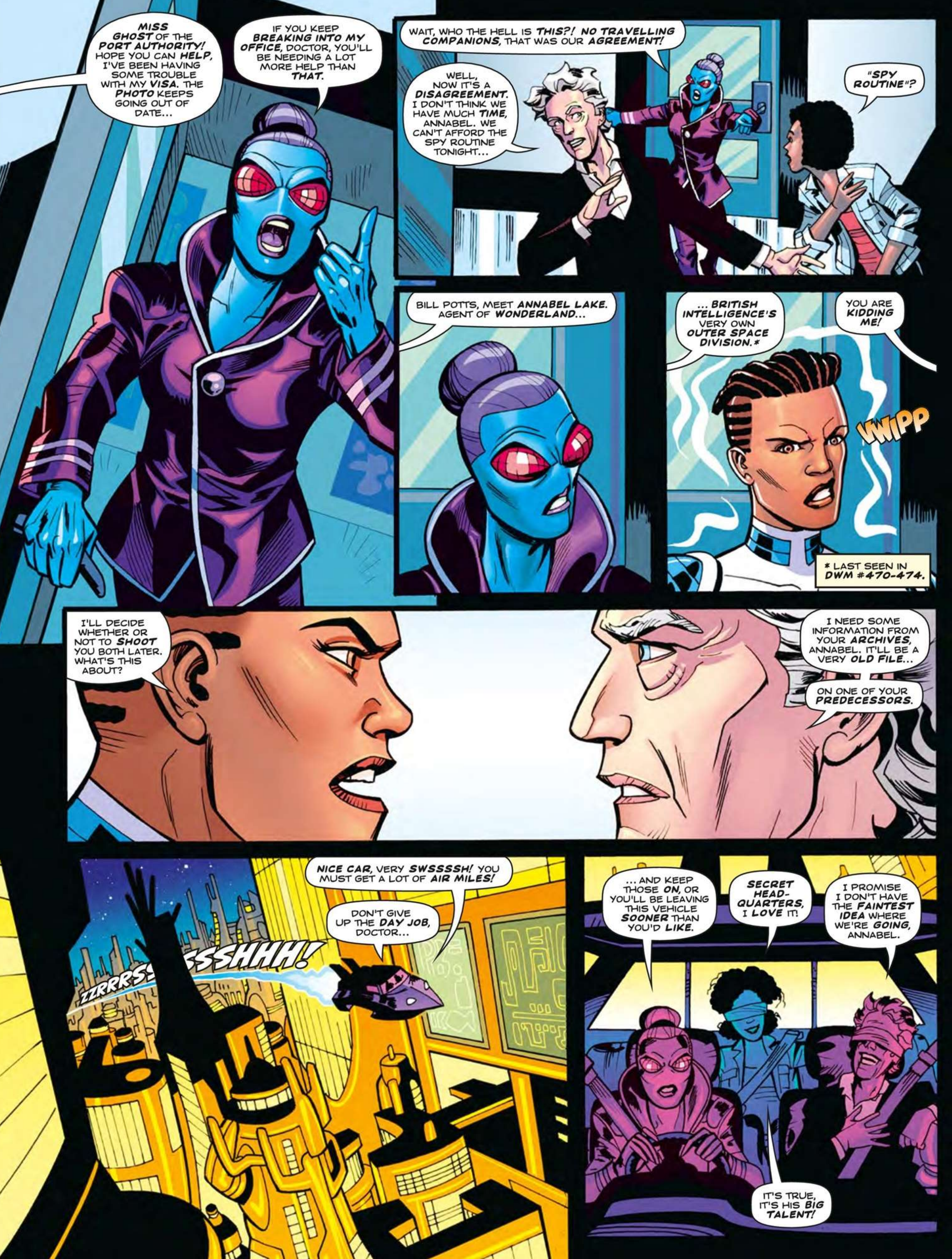
THE CLOCKWISE WAR

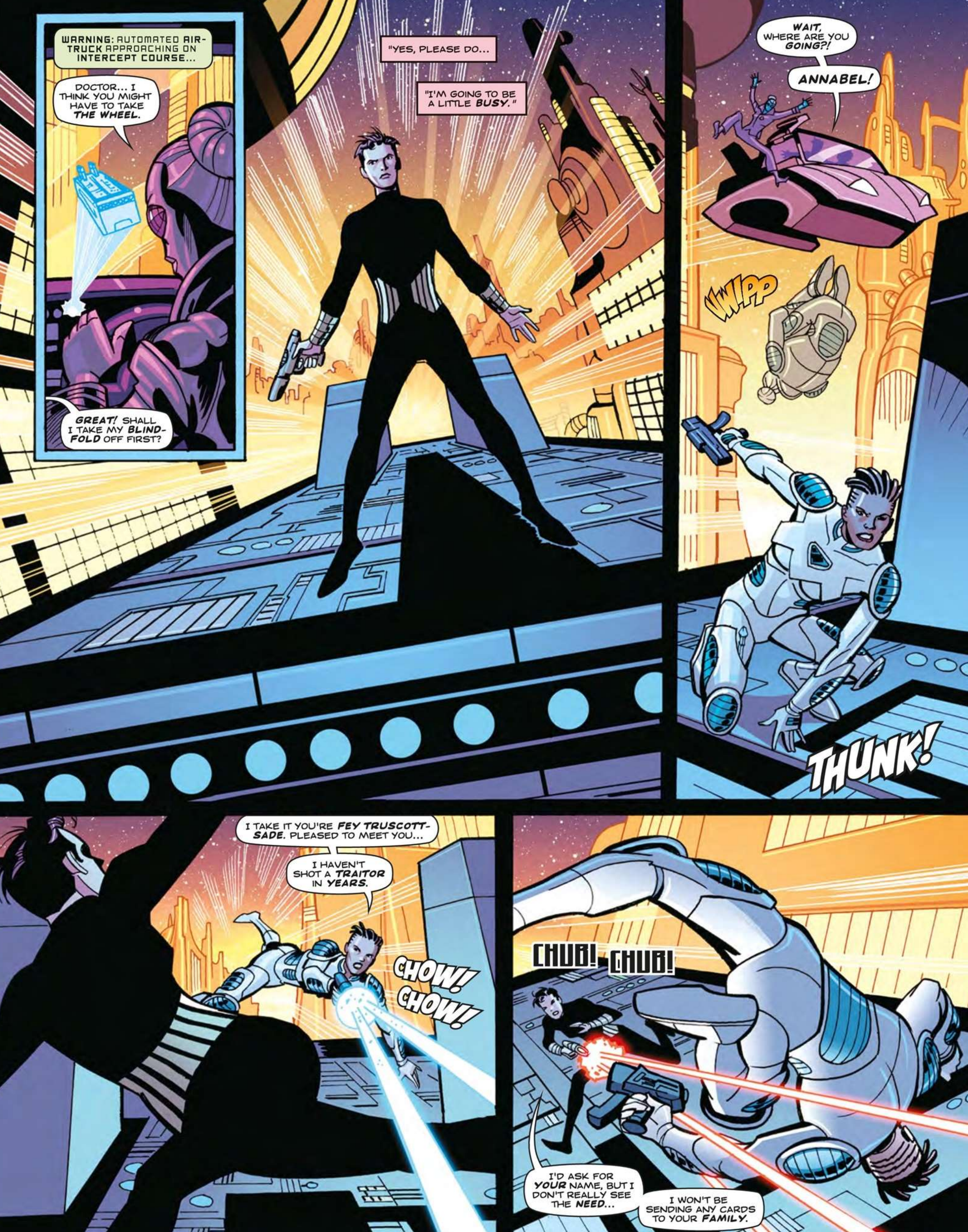
PART THREE

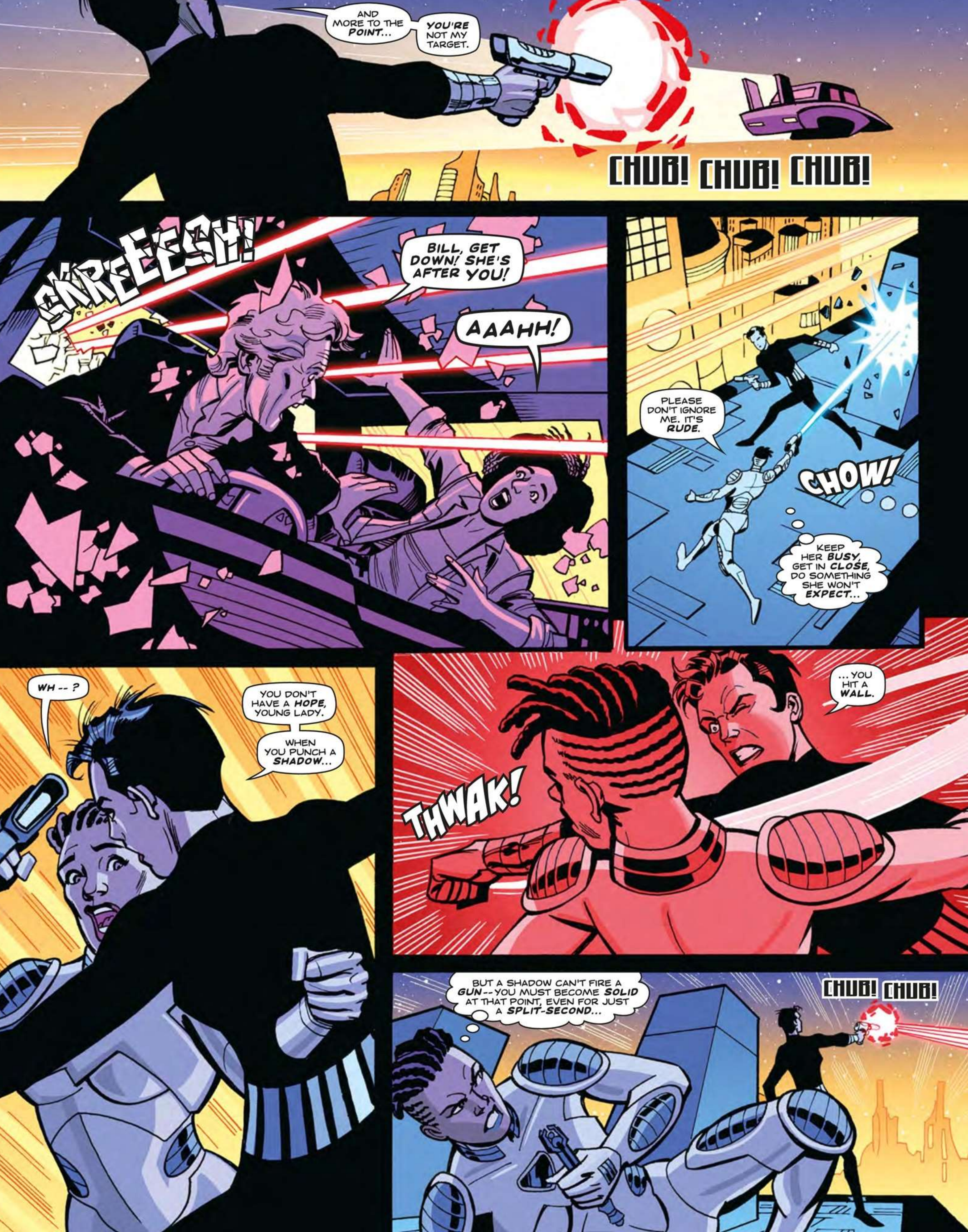
SCOTT GRAY - Story · JOHN ROSS - Art
JAMES OFFREDI - Colours
ROGER LANGRIDGE - Lettering
PETER WARE & MARCUS HEARN - Editors

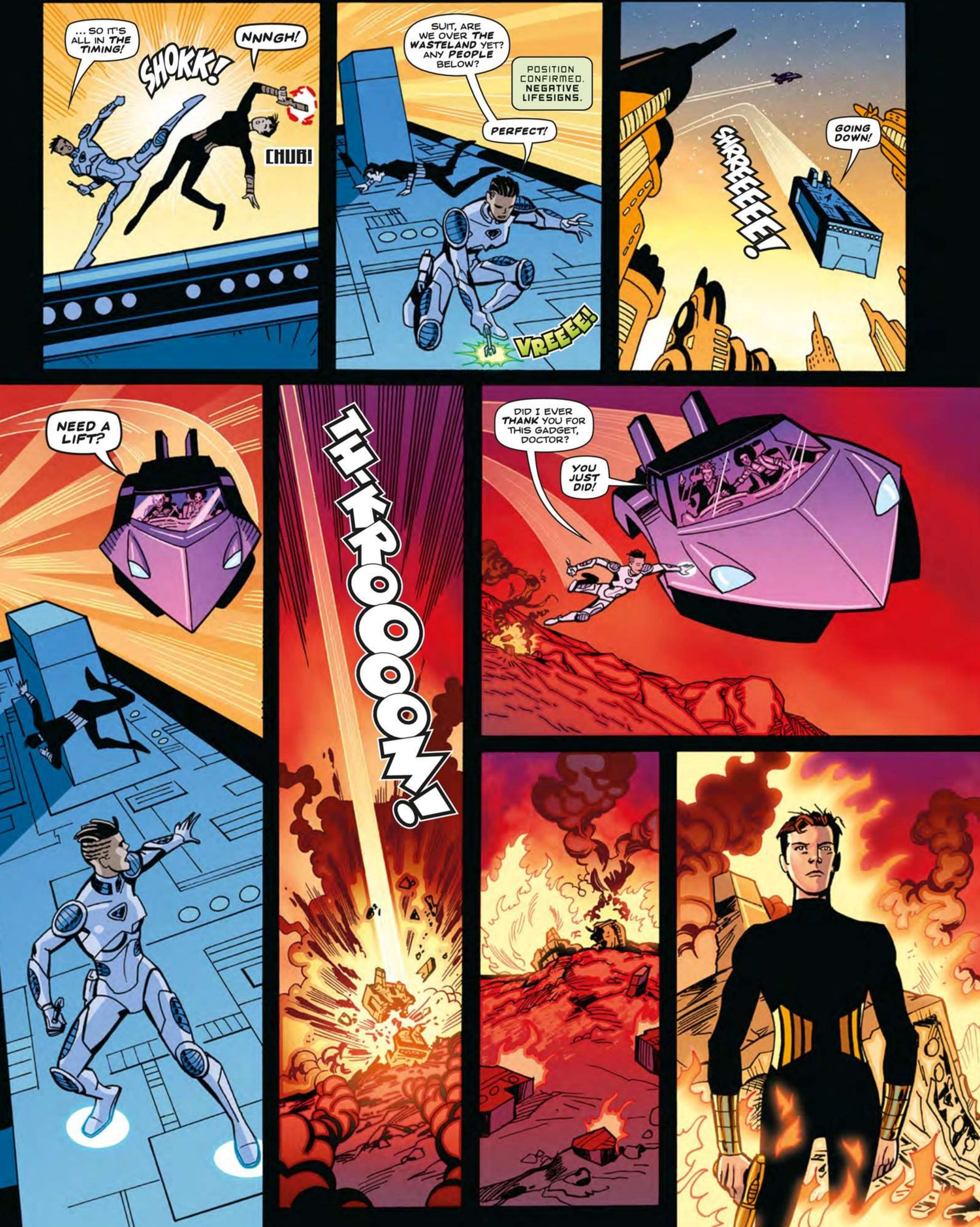

The INDIAN TERRITORY
TOTIKA OF THE SHINING WATERS RECEIVED FEW VISITORS TO HER SMALL HOME. BUT IN THE SPRING OF 1882, A FAMILIAR FACE APPEARED...
HOWDY, TOTIKA! I WAS IN THESE PARTS, SO I FIGGERED I'D STOP BY AND SEE HOW YOU WERE DOIN'!
I BROUGHT YOU A FEW SUPPLIES -- I KNOW HOW TOUGH IT IS GETTIN' DECENT CHEWIN' BACCY OUT HERE...
GREETINGS TO YOU, BASS REEVES...
WHY DO YOU COME HERE? I BROKE YOUR LAWS. MY OWN TRIBE CAST ME OUT...
WELL, YOU KINDA ANSWERED YOUR OWN QUESTION, THERE...
I KNOW WHAT IT FEELS LIKE TO BE ON THE OUTSIDE. AIN'T TOO NICE.
DON'T GET ME WRONG, I DON'T HOLD WITH WHAT YOU DID -- USIN' THEM BIRD-FOLKS, THE STIKINI, TO GET YOUR REVENGE...*
BUT YOU LOST YOUR LITTLE GIRL ON THE TRAIL OF TEARS, TOTIKA.
IF ONE OF MY CHILDREN WAS EVER KILLED LIKE THAT, I DON'T KNOW WHAT I MIGHT DO. OR WHAT I MIGHT BECOME.
*SEE DWM #515-517.
WAY I SEE IT, MOST EVERYONE DESERVES A SECOND —
VWORP! VWORP!
WHAT IS THAT? I HAVE NEVER HEARD SUCH A SOUND...
IT WAS LIKE THE DEATH-CRY OF A MIGHTY BEAST...
JUST YOU HOLD BACK, TOTIKA...
THIS MIGHT BE...
TROUBLE...

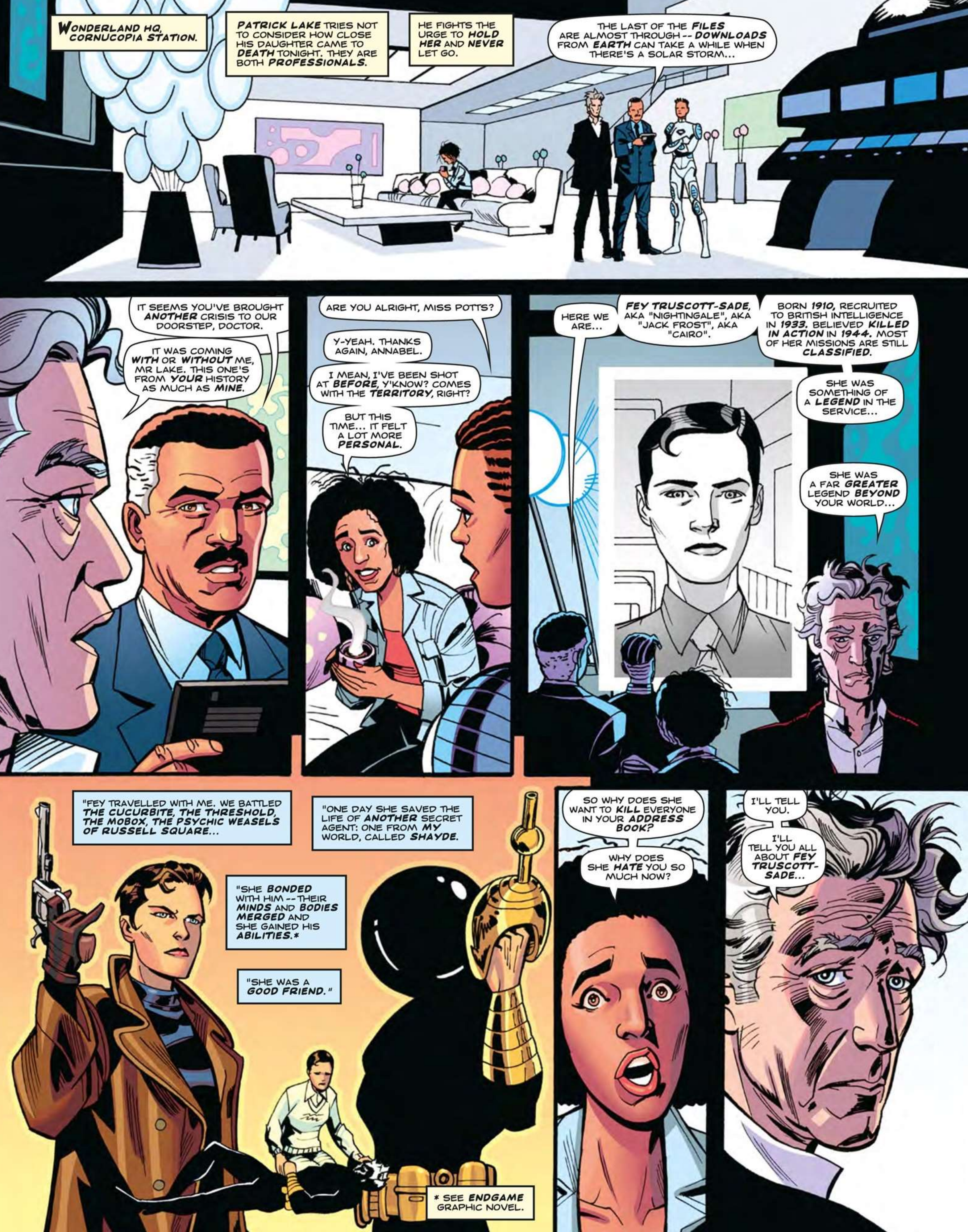

GOOD MORNING, MARSHAL REEVES.
I'M TOLD YOU'RE AN EXCELLENT SHOT...
CORNUCOPIA IS A THRIVING SPACEPORT ORBITING TAU CETI, A MERE TWELVE LIGHT YEARS FROM EARTH...
IT HAS HAD MANY VISITORS.
VWORP! VWORP!
POLICE PUBLIC CALL BOX
BILL, I NEED TO SEE SOMEONE ABOUT SOMETHING... SOMEPLACE... SOMETIME...
STAY HERE...
EXCUSE ME?!
WAIT!
WE ALMOST GOT KILLED INSIDE THAT "ENTROPY BUBBLE", AND YOU KNOW WHO MADE IT! BUT WILL YOU TELL ME WHO THIS "FEY TRUSCOTT-SADE" IS? NAAAH!
AND NOW YOU'RE RUNNING OFF AND LEAVING ME TO MIND THE SHOP? I DON'T THINK SO!
DOCTOR, I CAN DEAL WITH GETTING GRABBED BY TALKING PLANTS AND CHASED BY CLOCK-FACED BLOKES AND TURNED INTO A BIG OWL, 'COS I KNOW YOU'VE ALWAYS GOT MY BACK! YOU AND ME, WE'RE TIGHT!
DON'T YOU DARE SHUT ME OUT NOW! I'VE GOT A RIGHT TO KNOW WHAT'S GOING ON!
...
YES. YOU DO.
COME ON, THEN...
"... WE HAVE TO PAY SOMEONE A VISIT."
OH, VERY NICE! SHE'S COMING UP IN THE WORLD, HER LAST OFFICE WAS A SHOEBOX...
WHO WORKS HERE?
I THINK I HEAR HER COMING NOW...

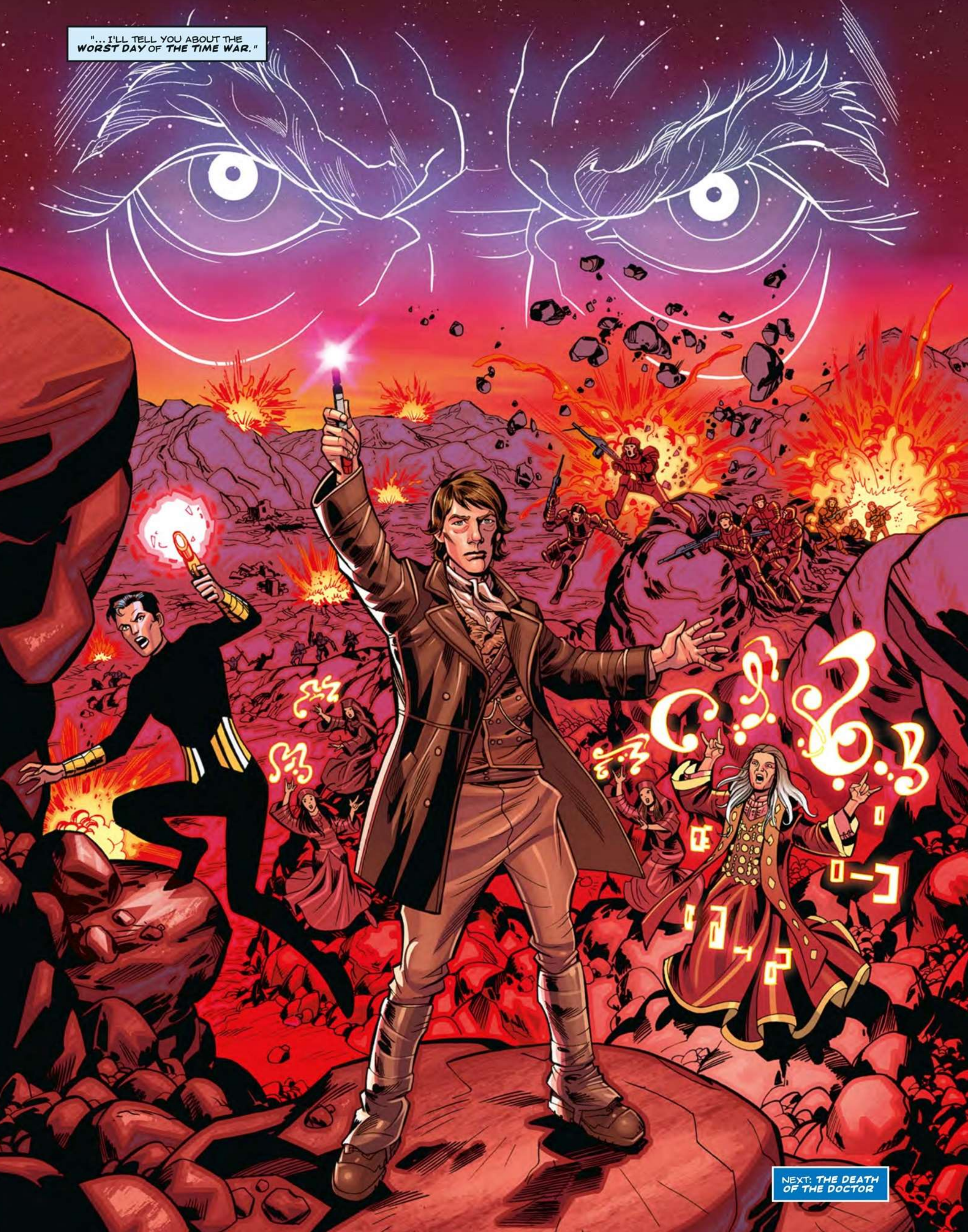

MISS GHOST OF THE PORT AUTHORITY! HOPE YOU CAN HELP, I'VE BEEN HAVING SOME TROUBLE WITH MY VISA. THE PHOTO KEEPS GOING OUT OF DATE...
IF YOU KEEP BREAKING INTO MY OFFICE, DOCTOR, YOU'LL BE NEEDING A LOT MORE HELP THAN THAT.
WAIT, WHO THE HELL IS THIS?! NO TRAVELLING COMPANIONS, THAT WAS OUR AGREEMENT!
WELL, NOW IT'S A DISAGREEMENT. I DON'T THINK WE HAVE MUCH TIME, ANNABEL. WE CAN'T AFFORD THE SPY ROUTINE TONIGHT...
"SPY ROUTINE"?
BILL POTTS, MEET ANNABEL LAKE. AGENT OF WONDERLAND...
... BRITISH INTELLIGENCE'S VERY OWN OUTER SPACE DIVISION.*
YOU ARE KIDDING ME!
VWIPP
* LAST SEEN IN DWM #470-474.
I'LL DECIDE WHETHER OR NOT TO SHOOT YOU BOTH LATER. WHAT'S THIS ABOUT?
I NEED SOME INFORMATION FROM YOUR ARCHIVES, ANNABEL. IT'LL BE A VERY OLD FILE...
ON ONE OF YOUR PREDECESSORS.
NICE CAR, VERY SWSSSSH! YOU MUST GET A LOT OF AIR MILES!
DON'T GIVE UP THE DAY JOB, DOCTOR...
ZZRRRSSSSSHHH!
... AND KEEP THOSE ON, OR YOU'LL BE LEAVING THIS VEHICLE SOONER THAN YOU'D LIKE.
SECRET HEAD-QUARTERS, I LOVE IT!
I PROMISE I DON'T HAVE THE FAINTEST IDEA WHERE WE'RE GOING, ANNABEL.
IT'S TRUE, IT'S HIS BIG TALENT!


WARNING: AUTOMATED AIR-TRUCK APPROACHING ON INTERCEPT COURSE...
DOCTOR... I THINK YOU MIGHT HAVE TO TAKE THE WHEEL.
GREAT! SHALL I TAKE MY BLIND-FOLD OFF FIRST?
"YES, PLEASE DO...
"I'M GOING TO BE A LITTLE BUSY."
WAIT, WHERE ARE YOU GOING?!
ANNABEL!
WHIPP
THUNK!
I TAKE IT YOU'RE FEY TRUSCOTT-SADE. PLEASED TO MEET YOU...
I HAVEN'T SHOT A TRAITOR IN YEARS.
CHOW! CHOW!
CHUB! CHUB!
I'D ASK FOR YOUR NAME, BUT I DON'T REALLY SEE THE NEED...
I WON'T BE SENDING ANY CARDS TO YOUR FAMILY.


AND MORE TO THE POINT...
YOU'RE NOT MY TARGET.
CHUB! CHUB! CHUB!
SKREEESH!
BILL, GET DOWN! SHE'S AFTER YOU!
AAAHH!
PLEASE DON'T IGNORE ME. IT'S RUDE.
CHOW!
KEEP HER BUSY, GET IN CLOSE, DO SOMETHING SHE WON'T EXPECT...
WH -- ?
YOU DON'T HAVE A HOPE, YOUNG LADY.
WHEN YOU PUNCH A SHADOW...
...YOU HIT A WALL.
THWAK!
BUT A SHADOW CAN'T FIRE A GUN--YOU MUST BECOME SOLID AT THAT POINT, EVEN FOR JUST A SPLIT-SECOND...
CHUB! CHUB!


... SO IT'S ALL IN THE TIMING!
SHOKK!
NNNGH!
CHUB!
SUIT, ARE WE OVER THE WASTELAND YET? ANY PEOPLE BELOW?
POSITION CONFIRMED. NEGATIVE LIFESIGNS.
PERFECT!
VREEEE!
SHREEEEEEE!
GOING DOWN!
NEED A LIFT?
THKROOOOM!
DID I EVER THANK YOU FOR THIS GADGET, DOCTOR?
YOU JUST DID!


WONDERLAND HQ, CORNUCOPIA STATION.
PATRICK LAKE TRIES NOT TO CONSIDER HOW CLOSE HIS DAUGHTER CAME TO DEATH TONIGHT. THEY ARE BOTH PROFESSIONALS.
HE FIGHTS THE URGE TO HOLD HER AND NEVER LET GO.
THE LAST OF THE FILES ARE ALMOST THROUGH -- DOWNLOADS FROM EARTH CAN TAKE A WHILE WHEN THERE'S A SOLAR STORM...
IT SEEMS YOU'VE BROUGHT ANOTHER CRISIS TO OUR DOORSTEP, DOCTOR.
IT WAS COMING WITH OR WITHOUT ME, MR LAKE. THIS ONE'S FROM YOUR HISTORY AS MUCH AS MINE.
ARE YOU ALRIGHT, MISS POTTS?
Y-YEAH. THANKS AGAIN, ANNABEL.
I MEAN, I'VE BEEN SHOT AT BEFORE, Y'KNOW? COMES WITH THE TERRITORY, RIGHT?
BUT THIS TIME... IT FELT A LOT MORE PERSONAL.
HERE WE ARE...
FEY TRUSCOTT-SADE, AKA "NIGHTINGALE", AKA "JACK FROST", AKA "CAIRO".
BORN 1910, RECRUITED TO BRITISH INTELLIGENCE IN 1933. BELIEVED KILLED IN ACTION IN 1944. MOST OF HER MISSIONS ARE STILL CLASSIFIED.
SHE WAS SOMETHING OF A LEGEND IN THE SERVICE...
SHE WAS A FAR GREATER LEGEND BEYOND YOUR WORLD...
"FEY TRAVELLED WITH ME. WE BATTLED THE CUCURBITE, THE THRESHOLD, THE MOBOX, THE PSYCHIC WEASELS OF RUSSELL SQUARE...
"ONE DAY SHE SAVED THE LIFE OF ANOTHER SECRET AGENT: ONE FROM MY WORLD, CALLED SHAYDE.
"SHE BONDED WITH HIM -- THEIR MINDS AND BODIES MERGED AND SHE GAINED HIS ABILITIES.*
"SHE WAS A GOOD FRIEND."
* SEE ENDGAME GRAPHIC NOVEL.
SO WHY DOES SHE WANT TO KILL EVERYONE IN YOUR ADDRESS BOOK?
WHY DOES SHE HATE YOU SO MUCH NOW?
I'LL TELL YOU.
I'LL TELL YOU ALL ABOUT FEY TRUSCOTT-SADE...


"...I'LL TELL YOU ABOUT THE WORST DAY OF THE TIME WAR."
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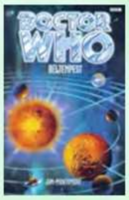

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THE TIME TEAM

Tearjerkers

"Emotions have their uses." Can the newly resurrected Time Team hold it together long enough to watch three of *Doctor Who*'s most moving episodes?

Compiled by **BENJAMIN COOK** • Photographs by **REBECCA NEED-MENEAR**

This issue's Time Team: Claudia Boleyn, Dan James Frank, Luke Cutforth, Miles Hall, Sam Saffold and Zainab Sheriff

Ask yourself: when did you last have the pleasure of smelling a flower, watching a sunset, eating a well-prepared meal?

"Tuesday," says Zainab, chomping down on a Jammie Dodger.

"When was Mother's Day?" asks Miles. "Plenty of flowers then. But a well-prepared meal? I mean, um, student life..."

Fellow student Sam sympathises: "It's been 84 years."

"For some people, small, beautiful events is what life is all about," the Doctor once said. But don't tell **Doctor Who Magazine**'s fresh-faced Time Team. They know what life's all about. It's about meeting up in Lambeth on a Monday afternoon, to watch three of *Doctor Who*'s most emotional episodes. It's about *Doctor Who* plunging its figurative hand into the Time Team's collective chests, crushing their beating hearts into a shapeless wad and packing the remains into a cybernetic chest unit.

Or sunsets. Sunsets are great too.

Tissues at the ready, let's find out if a TV show known for its monsters and spaceships – and its bigger-on-the-inside, timey-wimey narratives – can move a bunch of 90s kids with a noble sacrifice, a sad farewell and a giant, invisible chicken in a church. Assume the position. Brace for impact.

EARTHSHOCK
PART FOUR (1982)

It's the year 2526. The Fifth Doctor and his friends Adric, Nyssa and Tegan are on board a space freighter that's been infiltrated by Cybermen (**MILES:** "Look at those boots. They've got UGGs! Cyber UGGs") who intend to crash it into the Earth, destroying all human life. "It will be a great psychological victory," insists the Cyber Leader.

DAN: "I'm not used to the Cybermen being so emotional. There's a lot of character to their voices."

SAM: "The ratio of Cyber to man has definitely shifted."

Right: It's tissues at the ready for Luke, Sam, Dan, Miles, Claudia and Zainab as they watch three emotionally charged episodes of *Doctor Who*.

Far left: The Cyber Leader (David Banks) is challenged by the Doctor (Peter Davison) in *Earthshock* Part Four (1982).

Left: Dan, Miles and Claudia discuss the merits of a well-prepared meal.

Below left inset: Adric (Matthew Waterhouse) tries to stop the collision...

Below right: ... but it seems he's too late!

Bottom centre: The Doctor, Tegan (Janet Fielding) and Nyssa (Sarah Sutton) mourn the loss of their friend.

Bottom right: Sam wants to know what happened next.

MILES: "And you can see the actors' mouths! That's an amazing design choice. I love that. Did they run out of costume?"

On the bridge, the Cyber Leader is getting kind of deep: "I see that Time Lords have emotional feelings. Surely a great weakness in one so powerful?" "Emotions have their uses," the Doctor retorts and lists off a few of his favourite things: flowers, sunsets, well-prepared meals...

CLAUDIA: "Whiskers on kittens. Bright copper kettles. Warm woollen mittens."

SAM: "Nice to know that he's always done this sort of championing of human values."

This is Luke, Miles, Sam and Zainab's first-ever Fifth Doctor episode (brother and sister Dan and Claudia have seen some before). What do they make of him so far?

LUKE: "He looks incredibly like [American vlogger] Logan Paul."

ZAINAB: "OH NO!"

MILES: "Yeah, wow. Slap a silly hat on him and he's golden. 'Emotions are a weakness in one so powerful.' 'Joke's on you, man. I don't have any.'"

SAM: "You've ruined this for me now."

Earthshock's four-strong regular cast – average age 24 – is raising eyebrows, too.

SAM: "They're so *young*."

MILES: "Looks like they've replaced the TARDIS crew with the cast of *Skins*."

LUKE: "This younger, floppy-fringed Doctor doesn't seem as in control."

ZAINAB: "If it was Tennant, you'd see the cogs turning, but you don't really here. He doesn't have a plan. He's winging it."

The Cybermen install a device that locks the freighter's controls on to a warp-speed collision course with Earth. The ship is evacuated, but Adric opts to stay on board: "I'll find my own way. Please, Doctor. Just leave!"

SAM: "He reminds me of Wesley Crusher from *Star Trek: The Next Generation*."

LUKE: "Or Carl from *The Walking Dead*. He has a thirst to prove himself. He's fed up of being treated like a child. I like him."

But Adric's an alien maths genius. He'll be fine, right? All he has to do is solve three logic codes to disable the Cybermen's control lock.

MILES: "Oh! *He's* the Doctor now."

SAM: "Then he's gotta go. There can only be one."

LUKE: "Aw. So he's going to die? Damn."

MILES: "Oh, Adric."

Adric overrides part of the control device, propelling the ship back in time 65 million years (**LUKE:** "It's what killed the dinosaurs?! Well, now we know"), but he can't stop it crashing. "There's something I've forgotten," he realises (**MILES:** "Love. Try love"), but... too late. Adric's toast. In the TARDIS, the Doctor, Nyssa and Tegan watch as the freighter hits Earth. "ADRIC!!!" screams Nyssa.

DAN: "I don't think he heard that."

LUKE: "Not through the vacuum of space."

The end credits roll in silence.

MILES: "Oh wow. WOW. That was brilliant."

CLAUDIA: "I loved it too. I hadn't watched much Adric before today, but I'd heard about him, because – poor Adric – he doesn't have a very good reputation among fans. I've heard him called 'annoying', but I didn't find that at all. He was logical, brave and Doctorish."

SAM: "But watching this as a nine-year-old would have completely ruined me."

CLAUDIA: "Yeah, I wouldn't want anyone to think that travelling with the Doctor is a death sentence. I don't have a problem with killing off companions, just... maybe not one so young?"

Marvel movie fan Dan disagrees (warning: *Infinity War* spoilers ahead)...

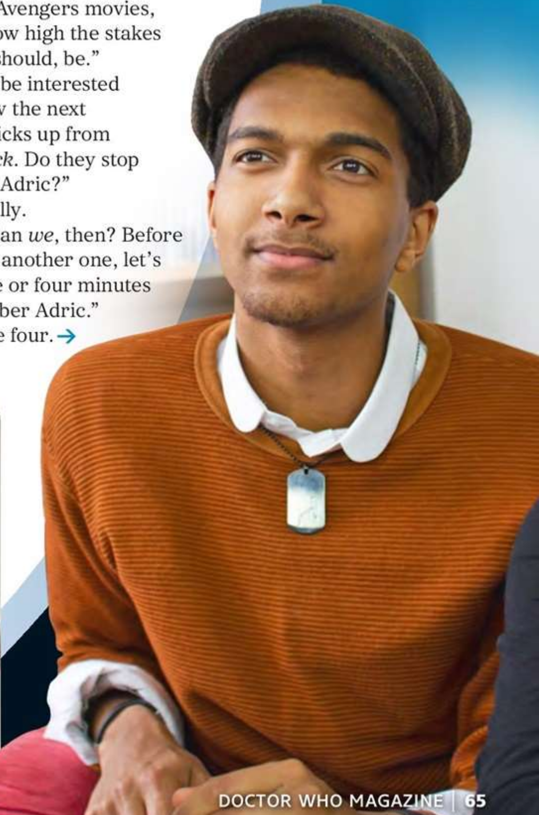
DAN: "He's this young, naive guy with this massive want to do the right thing, who's whisked off by an irresponsible father figure, to save the universe, but gets killed in action; vaporised from reality. Adric... or Peter Parker [Spider-Man]?! If *Doctor Who* can learn anything from the Avengers movies, it's just how high the stakes can, and should, be."

SAM: "I'd be interested to see how the next episode picks up from *Earthshock*. Do they stop to mourn Adric?"

Not really.

MILES: "Can *we*, then? Before we watch another one, let's take three or four minutes to remember Adric."

We take four. →



Above left: Mickey (Noel Clarke), Rose (Billie Piper) and the Doctor (David Tennant) are surrounded by Daleks in *Doomsday* (2006).

Above right: Jackie Tyler (Camille Coduri) is reunited with her long-dead husband, Pete (Shaun Dingwall).

Right inset: The Doctor realises that he has lost Rose forever.

Below left: The Doctor appears as a hologram to say an emotional farewell to Rose.

Below centre: Zainab is shocked as she watches Rose lose her grip and become separated from the Doctor.

DOOMSDAY (2006)

→ "My name's Rose Tyler," says Rose Tyler. "This is the story of how I died."
LUKE: "NOOO! Adric. Now Rose. They're dropping like flies."

In noughties London, Rose and her ex, Mickey, are in Torchwood HQ, standing up to a foursome of Daleks.
DAN: "Now *she's* the Doctor."
SAM: "So she has to go. Them's the rules."
ZAINAB: "But it's good to see how much fear's invoked in the Daleks when they realise that the Doctor's on the scene."

Meanwhile, five million Cybermen from a parallel world have invaded Earth.
ZAINAB: "That said, when [Rose's mum] Jackie is taken by the Cybermen [for conversion], we see 'the Fifth Doctor' again: trying to battle with present challenges and coming up short."

The Cyber-conversion process makes Sam wince (**SAM:** "It's the sparks. People don't make sparks. It's not right"), but Jackie escapes... and runs straight into Pete, her long-dead husband/Rose's dad from the parallel world. Where he's Very Not Dead. And Very Rich.
CLAUDIA: "I cry every time I see this. Genuinely, every single time. We care so much about Jackie and Pete. They're soulmates. It's such a romantic idea: you have that person you love and, no matter what timeline you're in, they'll find you."
LUKE: "It's incredible writing. There's so much going on –"
MILES: "– but it's not confusing or contrived in the slightest."
LUKE: "As great as *Earthshock* was, *this* is on another level. I get why some old-school fans might be like, 'This is too soapy,' but this is one of the best episodes I've ever seen."

The Daleks and Cybermen are now at war, with humanity caught in the crossfire. But the Doctor has a plan (**ZAINAB:** "Yes! Finally!" **MILES:** "Why's he clowning around, though? He relishes the chaos. As an angsty teen, I kind of liked that, but now I'm like, 'This guy's broken'"): open the breach between parallel worlds and it'll pull in anything (Daleks, Cybermen, Rose Tyler) saturated in so-called Void stuff. Hang on, roll back. *Rose*?! She'd better hold on to that Magna-Clamp...
DAN: "This was probably one of the most stressful moments of my entire childhood."
ZAINAB: "The Doctor's such an island. In spite of all his talk of being better off with feelings, he does his best to contain them. But oh, the fear in his face when Rose loses her grip [and plunges towards the Void]. And that scream! Such raw emotion."

At the last moment, Pete reappears and grabs Rose, and together they transport to the parallel world (where Jackie and Mickey are waiting, safe). The breach closes, leaving a devastated Rose trapped with her family. "TAKE ME BACK!" she sobs. Claudia's in tears, too.
CLAUDIA: "This just gets me. When I was growing up, my mum and dad were split, and I didn't see my dad. I see him now, but I didn't for seven years and I really related to Rose, because there are times when all you want is for your dad to, like, catch you in your moment of need. It's like Pete gets a second chance. He's become a real dad."
ZAINAB: "The fact that he comes back for her really reminds me that family is as much a choice as it is to do with genetics. It's about taking responsibility."

Then the beach scene. *That* beach scene (**LUKE:** "Iconic, this. Tumblr had a field day"); the one where the Doctor burns up a sun just to say goodbye. "I love you," cries Rose. "And I suppose," says the Doctor, "if it's my last chance to say it, Rose Tyler –" Then he loses signal.
DAN: "WHAT WAS HE GONNA SAY?! Seriously, that was one of the realest moments in the show's history; the rawest and realest these characters have ever felt. Even the Doctor. We rarely see him cry."
LUKE: "Oh, he dares to cry *now*, when he's back in the TARDIS on his own."
MILES: "Cos he realises, 'I made a mess of that. I never told her I loved her.'"
SAM: "Nah, he was stalling: 'Okay. Any minute now, it'll cut me off and I'll never have to say it. I'll never have to admit it.'"
MILES: "Truth. The dude has issues."

VINCENT AND THE DOCTOR (2010)

The Eleventh Doctor and Amy are in France, hanging with artist Vincent van Gogh. It's June 1890. In a few weeks' time, van Gogh will take his own life.

SAM: "You have to broach that fact. This episode says it from the get-go."

When Amy is attacked by a creature that only Vincent can see, the Doctor builds a device – with a rear-view mirror – that identifies it as the Krafayis, a dinosaur/parrot/chicken-like alien thing.

ZAINAB: "An invisible monster? Except for when you look at it in a mirror? That's the whole mental illness idea, right? Clever. And I think quite true."

LUKE: "I reckon the BBC meant to CG in the monster. They just forgot."

Believing that the Krafayis will reappear when Vincent paints the nearby church, the Doctor and Amy join him... and wait.

ZAINAB: "The Doctor says, 'Is this how time normally passes? Really slowly? In the right order?' Did he *leave behind* the version of himself that could live slowly and enjoy the little things?"

CLAUDIA: "Small, beautiful events are what life's all about. Just not for him."

Outside the church, the Doctor tells Vincent, "It seems to me, depression is a very complex –" Vincent cuts him off: "Sssh. I'm working."

ZAINAB: "It's so important that he gets cut off. It's not up to the Doctor to explain Vincent's depression."

SAM: "I agree. That'd be reductive. My initial reaction was, 'Ooh, this is awkward,' then van Gogh interrupts him and I was like, 'Yes! Thank you. Perfect.'"

MILES: "And work's Vincent's sanctuary. His art is his escape, and everybody needs escapism. For the Doctor, his adventures are his escapism; he's a broken man who's on the run from facing his own hurt."

DAN: "All right, Miles. Keep it light."

In the church, the Krafayis (**MILES:** "How did it get in there?! Sneaky chicken." **LUKE:** "He went in to pray") attacks Vincent and his time-travelling pals. It's frightened and lashing out. Also, blind. And now lunging at Vincent, who impales it on his easel. RIP Krafayis. "Doctor, my friend, we have fought monsters together," says Vincent, "and we have won. On my own, I fear I may not do as well."

CLAUDIA: "To see the Doctor embracing Vincent in such a compassionate way, and *Doctor Who* showing Vincent as a hero, with demons, is so overwhelming. I have mental health issues. I have really bad depression and BPD [borderline personality disorder].

And you always wonder – it's really nerdy, but you always think – as a *Doctor Who* fan, 'What would it be like if *I* travelled with the Doctor?' The Doctor can be really sharp with people, and there's always this nagging worry that maybe he'd think I was rubbish because I've got anxiety and stuff. But no, here's proof, the Doctor would take it seriously. The Doctor would care."

As Athlete's *Chances* kicks in on the soundtrack (**DAN:** "Excellent song choice"), the Doctor and Amy take Vincent to the Van Gogh exhibit at the Musée d'Orsay, in modern-day Paris.

SAM: "The big emotional moment isn't the sad realisation that Vincent's still going to take his own life, but it's him seeing that his work lives on; seeing that he matters. That really packs a punch for me."

DAN: "All three of these episodes have affirmed that *Doctor Who*'s at its best when it has a human focus; when you focus on the companion, a family, a human situation. That's when you care the most."

LUKE: "Yeah, *make us care*. We'll tune in to see people that we care about; people that are well-constructed and emotionally interesting. Character is everything."

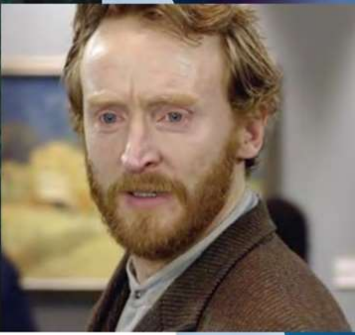
SAM: "It's fun to find out what happened to the dinosaurs, or see Daleks, Cybermen, spaceships, whatever, but what it comes back to is us getting teary-eyed at a person standing in an art gallery."

MILES: "Yeah, that's the heart and soul of *Doctor Who*. It's sci-fi and zany, but really it's a show about people."

CLAUDIA: "And it's one of the most human shows there is. Which is bizarre, because it's about an alien. But if aliens did come to Earth and wanted to know what human beings were like, I'd probably be like, 'Watch some *Doctor Who*.'" **DWM**

Above centre: Vincent (Tony Curran) defends himself against an invisible monster in *Vincent and the Doctor* (2010).

Top right: The Doctor (Matt Smith) sees the Krafayis in a reflection.



Above right: With tears of joy, Vincent realises that he – and his work – will be remembered.

Left inset: Vincent asks the Doctor not to disturb him while he's working.

Below: Luke, Sam, Dan, Miles, Claudia and Zainab enjoy some of the very best episodes of *Doctor Who*.

Next issue: Ant, Beth, Gerard, Jake and Kez visit Gallifrey.

Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

The Eighth Doctor begins an epic adventure and meets the Kandyman...

Review by **PAUL KIRKLEY**
Illustration by **JAMIE LENMAN**

Reviewed this issue

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(featuring the Eighth Doctor, Liv Chenka, Helen Sinclair and the Eleven)
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PAUL McGANN • NICOLA WALKER • HATTIE MORAHAN • MARK BONNAR
DOCTOR WHO
RAVENOUS 1

Go big or go home. That was the unwritten rule of *Doom Coalition* which, as well as being one of *Doctor Who*'s longest-ever sagas (16 episodes across four box sets), revelled in storytelling on an apocalyptic scale, with the whole of creation in the balance from a threat that unfurled across all of time and space, and beyond.

Ravenous, a sequel of sorts, will also play out across 16 hours, but this time the structure is more loose-limbed, the peal of the Cloister Bell less clamorous, with more time for the odd quick adventure before tea.

Case in point: *Their Finest Hour*, in which the Eighth Doctor and Liv Chenka (Paul McGann and Nicola Walker) take time out from searching for their missing friend Helen to help Winston Churchill (twinkly Ian McNeice) deal with "a spot of bother back in Blighty".

The bother in question turns out to be a mysterious craft that's either a German superweapon – or something not of this Earth. Churchill's interest piqued by alien tech with the potential to change the course of the war? Been done, hasn't it?

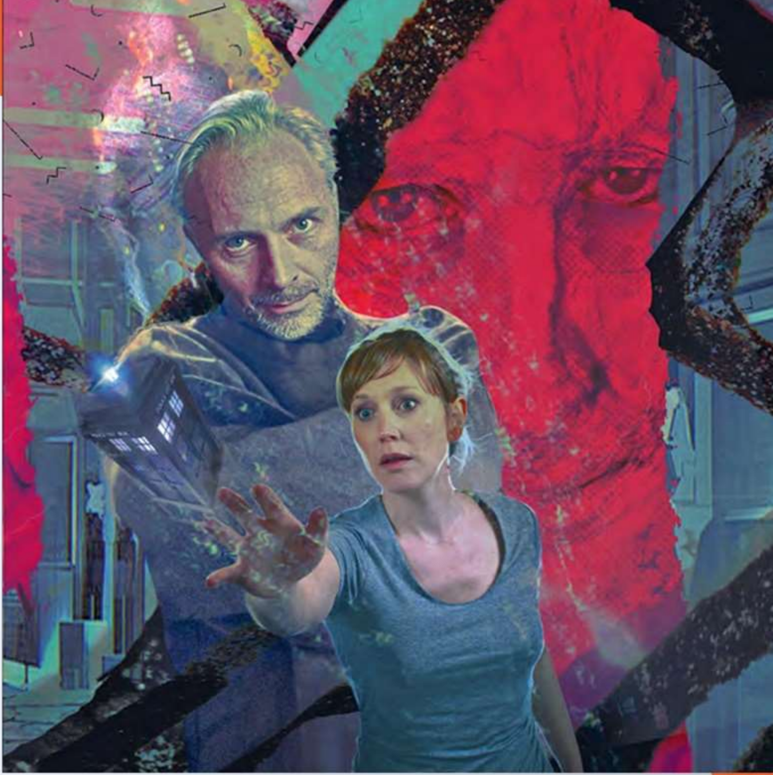
Like 2010's *Victory of the Daleks*, John Dorney's script – all tally-hos and bogeys, red-leader-to-base and dashed clever plans to stick it to Jerry – doesn't stint on the David Niven heroics. But it goes one better by putting the Doctor himself at the controls of a Spitfire, along with two Polish fighter aces (played by Laurence Dobiesz and Gyuri Sarossy) in scenes that combine boys' own thrills (whatever the audio equivalent of aerial photography is, director Ken Bentley nails it) with a timely reminder that we didn't win the Battle of Britain all on our own...

While the extra-terrestrial threat is no duck soup, it's the awful, random slaughter of the earthbound war that gives the story its emotional clout. Despite this, it still feels like something of a palate cleanser after the Sturm und Drang of *Doom Coalition*, one which gives the fabulous McGann/Walker partnership a welcome opportunity to lighten up and fool around a bit.

For his next trick, the riotous black comedy *How to Make a Killing in Time Travel*, Dorney channels the spirit of the Cohen Brothers' cult classic *Fargo*, with its depiction of a hapless criminal's plans unravelling spectacularly about their ears.

In this instance, the out-of-her-depth felon is temporal scientist Stralla Cushing (a brilliant portrait of escalating panic by Judith Roddy), who has been hired by blusterous megalomaniac Cornelius Morningstar (Roger May) to build a time machine that will help him monetise history's greatest artefacts.

Packed with quotable one-liners (I loved Strella 's response to the charge that she's supposed to be smart: "I am – but seemingly in only very specific areas"), and with the entire farce playing out on a space station spiralling into a hyperspace gateway, the hour fair zips by.



Right: The Eleven (Mark Bonnar) and the Doctor's former companion Helen Sinclair (Hattie Morahan) return in *World of Damnation*, the third part of *Ravenous 1*. Art by Tom Webster.

Bottom: Winston Churchill (Ian McNeice) enlists the services of the Doctor once more in *Their Finest Hour*, the first part of *Ravenous 1*.

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
PAUL McGANN
NICOLA WALKER
THEIR FINEST HOUR
BY JOHN DORNEY
IAN McNEICE
FULL CAST AUDIO DRAMA

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
PAUL McGANN
NICOLA WALKER
HOW TO MAKE A KILLING IN TIME TRAVEL
BY JOHN DORNEY
FULL CAST AUDIO DRAMA

World of Damnation finally begins the job of gathering up the threads left dangling at the end of *Doom Coalition* – specifically, the fate of Helen (Hattie Morahan) and split-personality sociopath the Eleven. As rogue Time Lords go, this many-headed Hydra knocks the Master into a cocked hat, and the fabulous Mark Bonnar certainly earns his fee giving voice to every splintered shard of his broken mind.

Here we find the Eleven wrestling with his demons – in a very literal sense – while incarcerated in a maximum security asylum, nursed by Helen, who clearly thinks him capable of redemption, and perhaps even... love? Meanwhile, the governor is attempting to treat (or at least heavily sedate) the inmates with the help of resident chef – oh, hello sweetie – the Kandy Man.

Yes, *that* Kandy Man. Except he's not *quite* that Kandy Man; rather, he's the Kandyman [sic] as originally envisioned by Graeme Curry, writer of 1988's *The Happiness Patrol*, before the designer ate too many e-numbers and reinvented him as Bertie Bassett's psychotic alter-ego. (Takes allsorts, I guess.)

Curry's script described the Kandyman as a looking like a giant boiled sweet, dusted with sugar and wearing a lab coat, and that's the take Matt Fitton has gone for here. Part cook, part chemist, he's basically a frosted android Heston Blumenthal, brought to life with brilliantly understated menace by Nicholas Rowe.

As it turns out, the big reunion with Helen isn't quite the happy occasion Liv had been anticipating; in fact the Doctor seems positively cool about it. In the real world, though, it's always a cause for celebration to have McGann, Walker, Morahan and Bonnar – one of *Doctor Who*'s most supercharged casts, in any medium, and certainly the one that brings the most primetime telly firepower – back in the same studio.

Churchill's interest is piqued by alien tech with the potential to change the course of the war.

Finale *Sweet Salvation* sees the Eleven and the Kandyman working together to hold an entire world to ransom. "It's a match made in a particularly unsavoury place," notes the Doctor, before adding "but then, you don't really do savoury" – a pun that would surely have defeated even Roger Moore at his most poker-faced.

After the effective psychological terror of the previous instalment, Fitton's story starts to lose a bit of momentum, but the Eleven's brutal takedown of Helen – spitting all her faith in him back in her face in the cruellest manner imaginable – is a powerfully raw moment of drama. Plus, we finally get a hint of the arc to come with the first glimpse of the Ravenous, an ancient, unspeakable menace whose fleeting appearance is clearly designed to leave us – oh go on then – hungry for more.

Arriving less than six months after the latest series of *The Tenth Doctor Adventures* – starring yer actual David Tennant and Billie Piper – *The Tenth Doctor Chronicles* has its work cut out if it's to avoid looking like the Big Finish equivalent of a replacement bus service. Then there's the fact it's fronted by a **DWM** Time Teamer, the absurdly young and annoyingly handsome Jacob Dudman.

Petty jealousy aside, though, no one can deny the kid's got talent. And not just because he does a killer Tenth Doctor impression, all tumbling urgency and glottal stops: turns out he's a naturally gifted storyteller, too, leading the listener through this collection of audios like a seasoned pro.

The four stories on offer all capture noughties *Who* at its most effervescent and eager to please, with the Doctor scampering through the action like an excitable puppy.

Opener *The Taste of Death* is one of those stories set on a "resort planet", with the Doctor going undercover in the kitchens to investigate why the guests are gorging themselves senseless on the chef's special. Despite touching on serious issues of animal husbandry and force-feeding (I'm guessing writer Helen Goldwyn never orders the foie gras), the script is as light and airy as a soufflé – an unashamed love letter to the era of burping bins and farting aliens.

So it's no surprise when those windy aliens turn out to be the villains of the piece: the →

→ Slitheen were always shorthand for 21st-century *Who* at its most CBBC-friendly, and it says a lot about them (and about her) that Rose greets their reveal here not with a scream, but an eye-roll.

Backtrack, by Matthew J Elliott, is another high-concept caper, this one set aboard a time-travelling cruise run by a blowhard American businessman (Jon Culshaw). The story also marks a rare audio appearance by Martha Jones (if, sadly, not Freema Agyeman), who is put to good use as the ship's doctor when the passengers and crew come under siege from a deadly alien fungus. If that sounds familiar, tonally the story – with its B-movie flying saucer and colourful menagerie of comic-book aliens – couldn't be further removed from the clammy, creeping dread of *The Ark in Space* (1975).

FEATURING JACQUELINE KING AND MICHELLE RYAN
DOCTOR WHO
THE TENTH DOCTOR CHRONICLES
NARRATED BY JACOB DUDMAN

Right: Donna's mum Sylvia Noble (Jacqueline King) teams up with the Tenth Doctor (voiced by Jacob Dudman) for *Wild Pastures*, the third story in *The Tenth Doctor Chronicles*.

> *Wild Pastures* by James Goss features the Doctor and Sylvia Noble, who team up to solve a mystery in a retirement home.

The set highlight is *Wild Pastures* by James Goss, which starts cheerily enough in a chip shop in Swindon (which, again, is peak Russell T Davies *Doctor Who*) but gradually evolves into something more sinister, as the Doctor and Sylvia Noble (the marvellous Jacqueline King) team up to solve a mystery in a retirement home.

As mismatched detective stories go, this is a hoot – though you wouldn't go so far as to call it a buddy cop movie: if anything, Sylvia is even more pinched and casually cruel than she was on TV, but what she lacks in empathy she makes up for with a deliciously sour, acid wit.

As such, there's more of a brittle edge to the script's humour, while the setting brings a welcome change of pace from the stories around it: less frenetic and more quietly unsettling, it exists in a drowsy world of long evening shadows, with something of the crepuscular menace of *Sapphire & Steel*.

Last Chance – in which the TARDIS is turned into a time-travelling Noah's Ark for endangered species – is set during the Tenth Doctor's 'farewell tour', but it's clear from the moment the Doctor makes his entrance riding a holographic rhino that a fin de siècle mood of twilit reflection isn't really what writer Guy Adams is aiming for.

The story also reintroduces a certain Lady Christina de Souza, Michelle Ryan slipping easily back into the role of the aristocratic thief, whose amused haughtiness can't quite disguise the fact she's a bit of a Doctor fangirl at heart.

Adams takes full advantage of the authored format to offer frequent gnomic asides and whimsical flights of fancy that can't help but put one in mind of his namesake Douglas (who, lest we forget, wrote a similarly titled book about animals facing extinction). And having already telegraphed that the TARDIS is stuffed full of wild animals, it's no surprise when it all goes a bit *Jumanji* in the final reel.

Ultimately, your appreciation of *The Tenth Doctor Chronicles* will depend on how many sugars you take with your *Doctor Who* generally. If you're a fan of the show at its most cartoon-strip colourful, this is a fun, giddy romp, with Helen Goldwyn's nimble direction matching Dudman's Tiggerish Tenth Doctor for quicksilver energy. If you prefer your *Who* seasoned with a wintry Gothic chill, though, you might find yourself wishing for a shade more... well, shade.

But hey, there's nothing wrong with letting our hero kick off his shoes and wiggle his toes in the sand occasionally. That Cloister Bell will start tolling doom soon enough, no doubt. Because, from the ancient darkness, the Ravenous are coming, and I wouldn't be at all surprised if the entire universe is on the menu... **DWM**

Talking Book

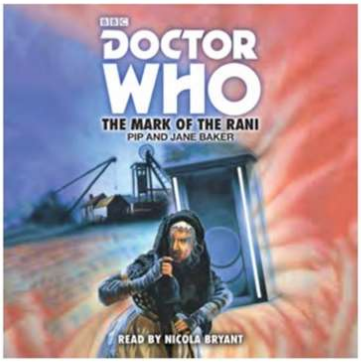
› *The Mark of the Rani*
(featuring the Sixth Doctor and Peri)
Written by Pip and Jane Baker
Read by Nicola Bryant **RRP** £20 (CD)

Available from BBC Audio

The Mark of the Rani, a *Doctor Who* story first realised in 1985 on television, provides much entertainment whether on screen, as a Target novel or in this talking book. There's some wordy excess in the writing, but if anything that makes it all the more enjoyable.

Writers Pip and Jane Baker deliver a pot-boiling yarn that has the Sixth Doctor and Peri pitched into the middle of some time-meddling shenanigans at the height of the Industrial Revolution. The mine workers of Killingworth are turning to violence on the eve of a gathering of some of the age's greatest minds, but with rival Time Lords the Master and Rani at work in the area, is history about to be changed forever?

There's very little understatement in the writing. This is a book in which people "sashay" into the TARDIS control room, while the Master dresses up as a scarecrow and blithers on about "apposite epithets". It's easy to ridicule the literary scenery chewing, but there's no denying it provides rich, descriptive text for reader Nicola Bryant (who played Peri in the TV original) to get stuck into. She gamely takes every single line and plays it for all its worth, whether purring through the Master's dialogue or riding the descriptive prose like a rollercoaster. In the Rani, the Bakers gifted *Doctor Who* with a fantastic new villain, and Bryant captures the essence of Kate O'Mara's screen performance. Bryant's clearly having a great time in studio.



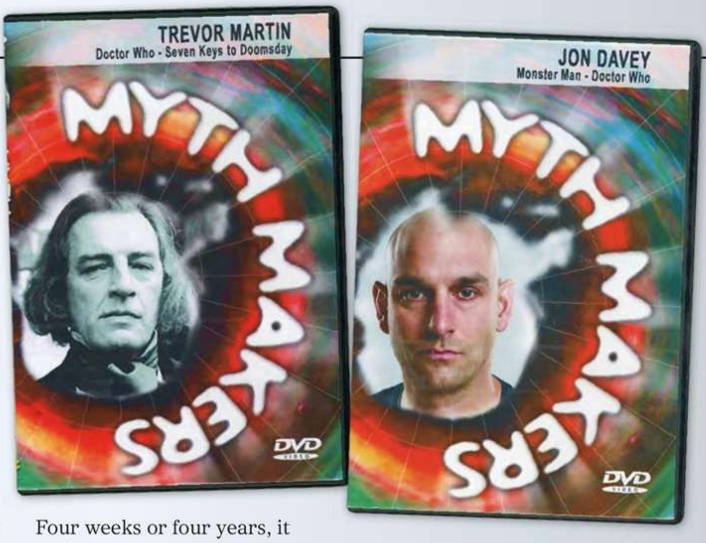
There's plenty to keep the sound designer occupied, with locations ranging from dank tunnels to the nearby woodland where innocents are violently transformed into trees. Overall, this rendition of *The Mark of the Rani* is a treat for Sixth Doctor fans and those that favour a bit more colour in their literary *Doctor Who*. **MARK WRIGHT**

DVD

REELTIME PICTURES RRP £9.99 each

Myth Makers

Trevor Martin
Jon Davey



Below left: Trevor Martin as the Doctor, posing with some young fans and an old enemy, in a publicity shot for the 1974 stage play *Doctor Who and the Daleks in Seven Keys to Doomsday*.

Below right: Jon Davey as one of the Shoal of the Winter Harmony in *The Return of Doctor Mysterio* (2016).

Let's be clear, Trevor Martin was a Doctor. Not an official, canon-encased one, mind – you won't find him standing to the side of Matt Smith at the end of *The Day of the Doctor* (2013) or see his face peering out of any BBC Books cover. But, beginning on 16 December 1974 (12 days before Tom Baker's first story would air), Trevor Martin was, for the briefest of times, the Fourth Doctor.

Doctor Who and the Daleks in Seven Keys to Doomsday, to give it its full, breathless title, was the first official stage play to feature the Doctor – penned by the show's outgoing script editor, Terrance Dicks. It seems everybody involved expected it to become a West End smash and then set off on a nationwide tour. But the play wasn't the box-office gold its makers had dreamed of, and by the end of January 1975, Trevor Gordon Martin's time as the Doctor was up.

Four weeks or four years, it doesn't really matter though, because he's still a Doctor, so this latest *Myth Makers* release is no minor entry in the series. In fact, it's a treasurable record of an actor who worked seemingly without pause for more than 60 years, brushing talents with the greats (his boss at the National Theatre was Sir Laurence Olivier) and becoming one of only three actors (the others being Jon Pertwee and Colin Baker) to have taken part in *Doctor Who* on stage, on television (as one of the prosecuting Time Lords in 1969's *The War Games*), on radio (in 1993's Third Doctor adventure *The Paradise of Death*) and on audio (Big Finish's 2003 Eighth Doctor story *Flip-Flop*).

> Everybody involved expected *Doctor Who and the Daleks in Seven Keys to Doomsday* to become a West End smash.

Martin died in October 2017, but the previous year he had made an appearance at a *Doctor Who* Appreciation Society event, where the *Myth Makers* boys nabbed him for this 75-minute chat. Interviewed this time not by Nick Briggs but by effusive newbie Martin Parsons, it's a purposeful 'from the beginning' traverse through 4,000 radio plays and a stage career that stretches from the mid-1950s through to 2009. That's all the way from the days of Winston Churchill to Gordon Brown.

Doctor Who, then, was only a small part of his working life. But, asks Parsons, did he ever have ambitions to play the Doctor on TV as well? "Most of the Doctors have been slightly chosen for their quirkiness," he says here. "But I don't think I'm quirky enough." Yet all the evidence, including Big Finish's Martin-starring adaptation of *Seven Keys to Doomsday* (2008), suggests that he would have made a top-tier Doctor. That modesty and self-deprecation though seem typical of this gentle and humble soul. He'll be missed.

A similarly unheralded *Doctor Who* name is Jon Davey. "Who?" you may ask, as you dart towards the IMDb. In fact, Jon Davey is so unsung that he's never even been granted an on-screen credit for appearing in *Doctor Who*, despite having appeared in 28 episodes, from *Rise of the Cybermen* in 2006 to *The Return of Doctor Mysterio* in 2016. He is what presenter Nick Briggs describes as "a supporting artiste". He's the Cyberman who carries Rose over in his shoulder in 2006's *The Age of Steel*. He's the goalie in 2010's *The Lodger*. He's one of the clockwork droids in 2014's *Deep Breath*. He's 'man on bus' in 2006's *Army of Ghosts*. In old parlance, he'd be called an 'extra'. "I don't care about titles," he admits to his old workmate Briggs. "It's the body of work that speaks volumes."

And what a body (pun intended). There aren't many non-behind-the-camera names that have 28 *Doctor Who* episodes filling their CV, but Davey laps up the work – despite the fact that, for many of his monster gigs, he can't hear, see or breathe for most of the day.

It's a shame there isn't more on Davey's other job, as a stop-motion cameraman (he worked on Radiohead's *Camberwick-Green*-meets-*The-Wicker-Man* video for *Burn the Witch*), or indeed on his more recent *Who* career (we don't get anything post *The Lodger*). This *Myth Makers* may be an hour long, but it feels like it's only scratched the surface of Davey's on-set stories. More please. **STEVE O'BRIEN**

Competitions

Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

DOCTOR WHO: THE COLLECTION – SEASON 12 BLU-RAY

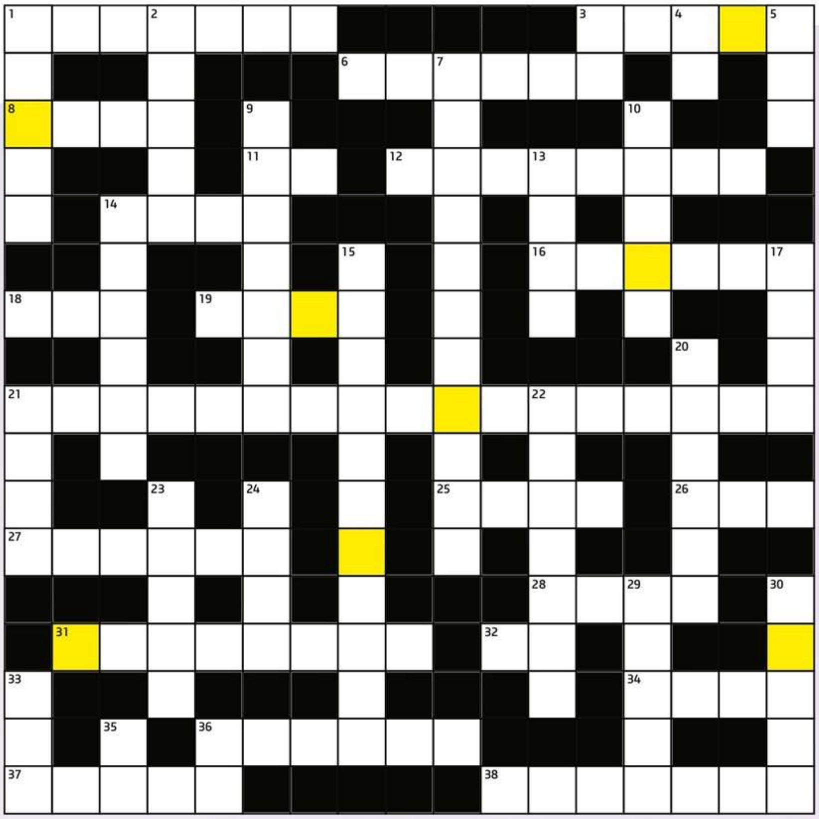
A Blu-ray box set of Tom Baker's first season as the Doctor is released this month.

The five stories of the 1974-75 series – *Robot, The Ark in Space, The Sontaran Experiment, Genesis of the Daleks* and *Revenge of the Cybermen* – have been newly restored and upscaled. This release also includes existing bonus material from the original DVDs as well as brand-new features including: *Tom Baker in Conversation*; *Behind the Sofa*; new making-of documentaries for *The Sontaran Experiment* and *Revenge of the Cybermen*; 5.1 surround sound mixes for *The Ark in Space* and *Genesis of the Daleks*; optional updated special effects for *Revenge of the Cybermen*; the omnibus version of *Genesis of the Daleks* (unseen since broadcast in 1975); *The Tom Baker Years* (the 1991 VHS release on disc for the first time); and production archive material (PDF files from the BBC archive).

Doctor Who: The Collection – Season 12 is available via Amazon from 18 June, priced £39.99. **DWM** has **FIVE** copies to give away to readers who can rearrange the letters in the yellow squares of the crossword to form the name of a character from Season 12.

Do you know your Lester from your Lesterson? Or Stevens from Stevenson?

DWM CROSSWORD



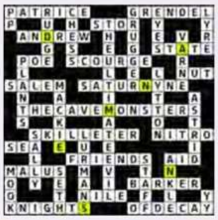
ACROSS

1 Double agent working on Nerva Beacon (7)
3 He was enslaved by the Brains of Morphoton (5)
6 Associate of Vorg (6)
8 Instrument played by Maximus Pettulian (4)
11 Type 40 __ capsule – name for the TARDIS (1,1)
12 Alien that experimented on the Galsec colonists (8)
14 The ___ of Rassilon (4)
16 He led the rebellion against the Three Who Rule (6)
18 Associate of Torvin (3)
19 Luke Ward, for example (4)
21 The Doctor set them to stop the TARDIS moving on when it arrived on Nerva Beacon (5,12)
25 Guard who reported to 34 Across (4)
26 (and 21 Down) He played the Tollmaster (3,4)
27 Leader of the scientific elite on Skaro (6)
28 Worn by Jamie (4)
31 Aliens involved in the origins of Humanity (8)
32 Noblewoman who disguised her as the Knightmare – Lady __ (2)
34 Ankh or Lakh (4)
36 He tried to halt 27 Across' experiments (6)
37 He tried to save 27 Across from hand mines (5)
38 Leader of the military elite on Skaro (7)

DOWN

1 27, 36 or 38 Across (5)
2 A warrior of the Sevateem (5)
3 Production code of *The Savages* (1,1)
4 Planet rich in argonite (2)
5 (and 22 Down) Vorus' secret weapon (3,7)
7 He played 36 Across (4,7)
9 (and 15 Down) Useful for detecting ion-charged emissions (7,4,7)
10 An inhabitant of UK Habitat (5)
13 Part of the sacrifice from Aneth (4)
14 He was killed by Bulic (6)
15 See 9 Down
17 One of the solidiers who ventured into a Dalek with the Doctor (4)
20 The Thals used one to try to end the war (6)
21 See 26 Across
22 See 5 Down
23 Axos thought humans ate them (5)
24 Sorin and Vershinin came from here (1,1,1,1)
29 The Master's screwdriver, for example (5)
30 Aliens from Andromeda (5)
33 Associate of Quill (3)
35 Its president interrupted Bill's date (1,1)
36 He was experimented on by the Silurians (2)

ANSWERS NEXT ISSUE



◀ LAST ISSUE'S SOLUTION

LAST ISSUE'S PRIZE WORD: SANDMEN

DOCTOR WHO: ROSE
TALKING BOOK

DOCTOR WHO
ROSE
RUSSELL T DAVIES
Read by Camille Coduri

The recently published *Doctor Who* Target novelisations have been recorded as talking books by BBC Audio.

Russell T Davies' *Rose* – the story which relaunched *Doctor Who* for a 21st-century audience – is read by Camille Coduri, who played Jackie Tyler in the 2005 and 2006 series of *Doctor Who*. In a lair beneath central London, the Nestene Consciousness is plotting the end of humanity. Shop window dummies that can move are ready to kill. Rose Tyler is about to meet the only man who understands the threat facing Earth, a stranger who will open her eyes to all the wonder and terror of the universe – a traveller in time and space known as the Doctor...

Rose, *The Christmas Invasion* (novelised by Jenny T Colgan and read by Camille Coduri), *The Day of the Doctor* (novelised by Steven Moffat and read by Nicholas Briggs), and *Twice Upon a Time* (novelised by Paul Cornell and read by Mark Gatiss) are all available now on CD (RRP £20 each) and download.

DWM has **FIVE** copies of *Rose* to give away. If you'd like to be in with a chance of winning one of them, correctly answer the following question:

What is the first thing the Ninth Doctor says to Rose Tyler in both the TV episode and the novelisation of *Rose*?

A "Run." **B** "Fantastic." **C** "New teeth, that's weird."

JAGO & LITEFOOT FOREVER
CD BOX SET

Following the death of Trevor Baxter, who played Professor George Litefoot, Big Finish has released one final episode in its *Jago & Litefoot* series of audio adventures. Although Trevor wasn't around to record new dialogue with Jago actor Christopher Benjamin, he appears in this episode thanks to existing takes from a library of previous studio recordings.

In *Jago & Litefoot Forever* Henry Gordon Jago finds himself celebrating New Year's Eve without his best friend Professor Litefoot. Together with his friends Ellie (Lisa Bowerman), Quick (Conrad Asquith) and Dr Betterman (David Warner), Jago is on the trail of the missing professor...

The episode also includes cameos from Colin Baker (as the Sixth Doctor) and Louise Jameson (as Leela), who both previously worked with Trevor in the series.

CHRISTOPHER BENJAMIN • TREVOR BAXTER
DOCTOR WHO
JAGO & LITEFOOT
JAGO & LITEFOOT FOREVER

Jago & Litefoot Forever is written by Paul Morris and released as part of a three-disc box set which includes the *Short Trips* story The *Jago & Litefoot Revival* plus a documentary and tribute to Trevor. It's available now from *bigfinish.com* priced £16.99 on CD and £14.99 to download. Thanks to Big Finish, we've got **FIVE** copies of the CD to give away. For your chance to win one, answer this question correctly:

What is George Litefoot's profession?

A Pathologist **B** Virologist **C** Escapologist

JENNY – THE DOCTOR'S DAUGHTER CD BOX SET

GEORGIA TENNANT
BBC DOCTOR WHO
JENNY
THE DOCTOR'S DAUGHTER

New from Big Finish is *Jenny – The Doctor's Daughter*, a series of four audio adventures starring Georgia Tennant as the character last seen heading for new adventures at the end of the 2008 episode *The Doctor's Daughter*.

In *Stolen Goods* by Matt Fitton, Jenny is keen to explore the universe. She also finds something strange, inexplicable, and as new to universe as she is. She calls him Noah... In *Prisoner of the Ood* by John Dorney, Jenny is transported to a suburban close on 21st-century Earth where the Ood have come to find their prisoner. In *Neon Reign* by Christian Brassington, the Dragon Lord rules Kamshassa. When Jenny and Noah arrive, it's only a matter of time before they start a revolution. And in Adrian Poynton's story *Zero Space*, Jenny and Noah find a space station which holds many secrets...

Jenny – The Doctor's Daughter is available from *bigfinish.com* in June, priced £23 on CD and £20 to download. We've got **FIVE** copies of the CD set to give away. If you would like to be in with a chance of winning one, correctly answer this question:

Georgia Tennant is the real-life daughter of which actor who played the Doctor?

A Peter Davison **B** Paul McGann **C** Peter Capaldi

THE DOCTORS: THE SYLVESTER McCOY YEARS DVD

From the world of BBC TV's DOCTOR WHO
THE DOCTORS
THE SYLVESTER McCOY YEARS
MEET THE STARS FROM TV's TOP SCIENCE FICTION SERIES

The Doctors: The Sylvester McCoy Years is the latest release in Koch Media's DVD series exploring the universe of *Doctor Who*. This two-disc set contains five hours of archive interviews with the people who brought the Sylvester McCoy era of *Doctor Who* to life, from 1987 to 1989.

This collection includes in-depth interviews with Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Angela Bruce (Brigadier Bambera), Jessica Martin (Mags), Lisa Bowerman (Bernice Summerfield) and script editor Andrew Cartmel. It's presented by Nicholas Briggs and also includes a new introduction from Sophie Aldred and Reeltime producer Keith Barnfather.

The Doctors: The Sylvester McCoy Years is available via Amazon from 18 June, priced £14.99. **DWM** has got **FIVE** copies of this DVD to give away. For your chance to win one of them, correctly answer the following question:

Which punctuation marks did the Seventh Doctor have on his jumper?

A Speech marks **B** Exclamation marks **C** Question marks

TERMS AND CONDITIONS

The competitions open on Thursday 31 May and close at 23.59 on Wednesday 27 June. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

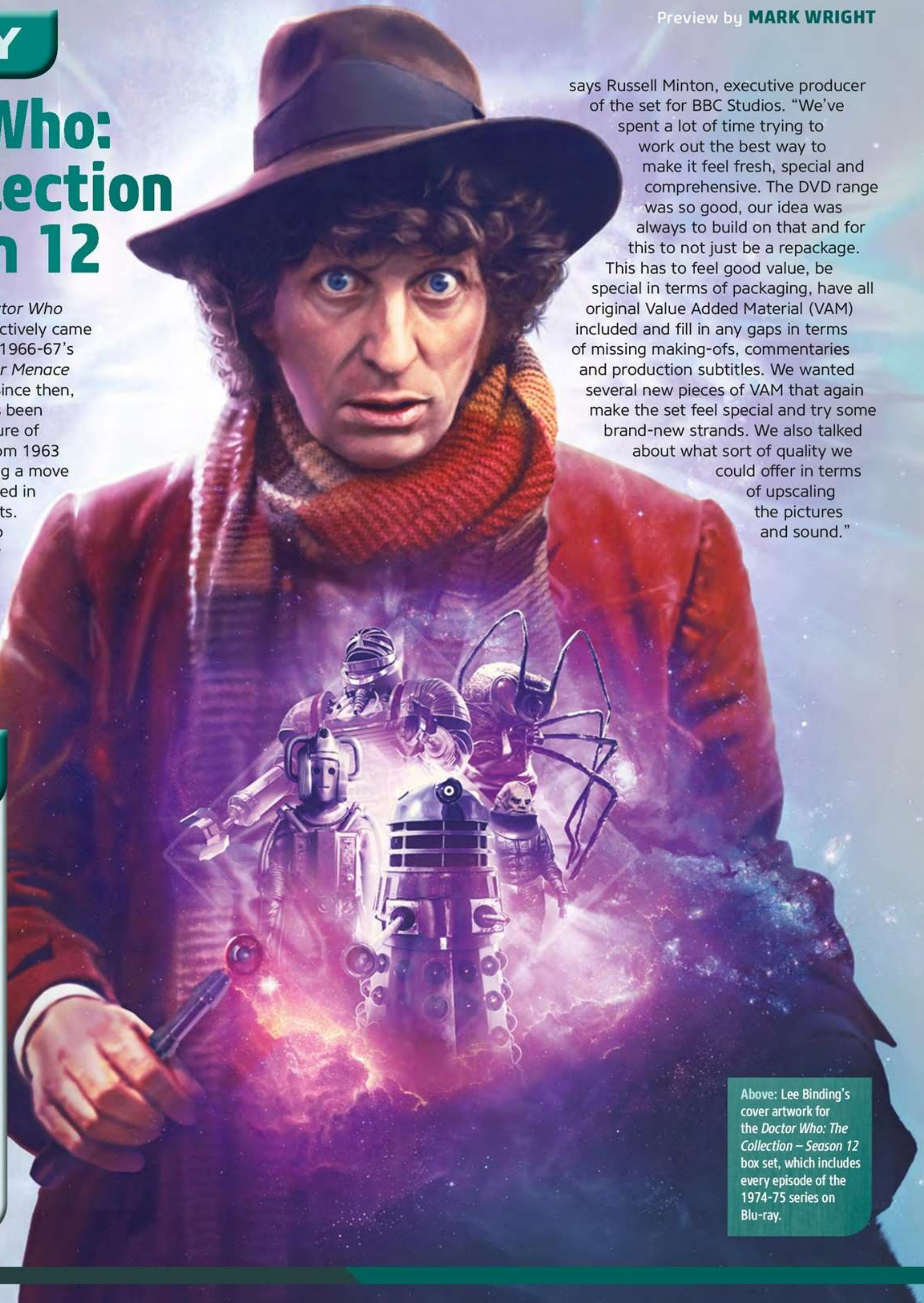
Preview by **MARK WRIGHT**

BLU-RAY

Doctor Who: The Collection – Season 12

The 'Classic' *Doctor Who* DVD range effectively came to an end with 1966-67's *The Underwater Menace* in early 2015. Since then, speculation has been rife over the home-media future of *Doctor Who*'s original run (from 1963 to 1989), with many predicting a move towards entire seasons released in high-definition Blu-ray box sets. It's a prediction that comes to pass with June's *Doctor Who: The Collection – Season 12*, comprising every episode from Tom Baker's first series as the Doctor, originally broadcast in 1974-75.

"We've been looking at this for over two years," says Russell Minton, executive producer of the set for BBC Studios. "We've spent a lot of time trying to work out the best way to make it feel fresh, special and comprehensive. The DVD range was so good, our idea was always to build on that and for this to not just be a repackage. This has to feel good value, be special in terms of packaging, have all original Value Added Material (VAM) included and fill in any gaps in terms of missing making-ofs, commentaries and production subtitles. We wanted several new pieces of VAM that again make the set feel special and try some brand-new strands. We also talked about what sort of quality we could offer in terms of upscaling the pictures and sound."



Above: Lee Binding's cover artwork for the *Doctor Who: The Collection – Season 12* box set, which includes every episode of the 1974-75 series on Blu-ray.

BBC Studios
RELEASED 18 June
RRP £39.99 (Blu-ray)

STARRING
Tom Baker Doctor Who
Elisabeth Sladen Sarah Jane Smith
Ian Marter Harry Sullivan

CONTAINS

Robot
written by **Terrance Dicks**
directed by **Christopher Barry**

The Ark in Space
written by **Robert Holmes**
directed by **Rodney Bennett**

The Sontaran Experiment
written by **Bob Baker** and **Dave Martin**
directed by **Rodney Bennett**

Genesis of the Daleks
written by **Terry Nation**
directed by **David Maloney**

Revenge of the Cybermen
written by **Gerry Davis**
directed by **Michael E Briant**

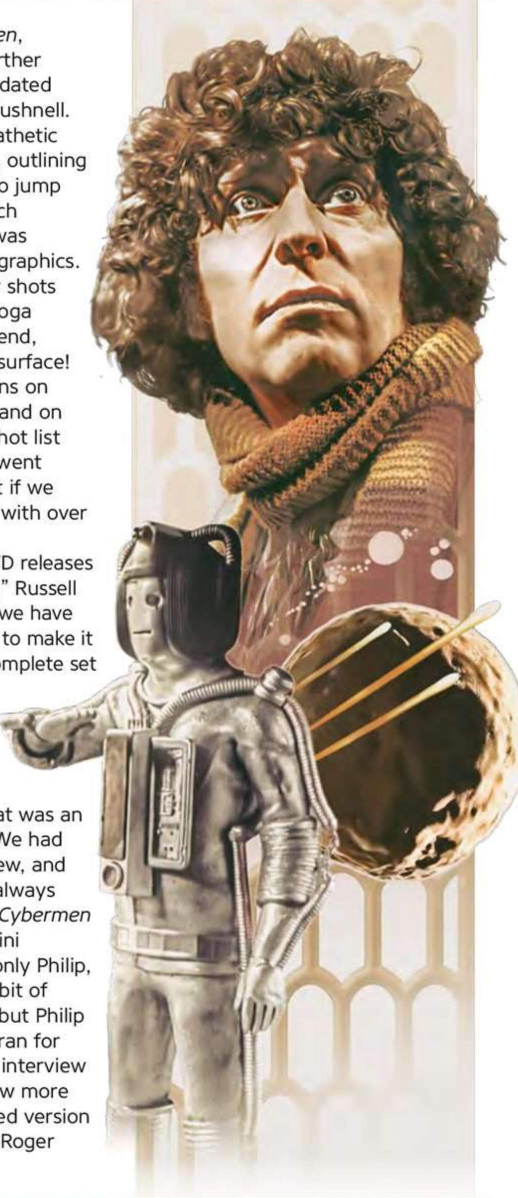
Above: Some of Niel Bushnell's new visual effects for *Revenge of the Cybermen*.

Right: Lee Binding's *Revenge of the Cybermen* illustration for the accompanying booklet.

Below inset: Elisabeth Sladen as she appears in *Like Nothing on Earth*, Ed Stradling's new documentary about *The Sontaran Experiment*.

Bottom left: Philip Hinchcliffe also appears in *Like Nothing on Earth*.

Bottom centre and right: 1974 footage of a staged script readthrough for *Robot* includes Nicholas Courtney, Tom Baker, Robert Holmes, Terrance Dicks, Patricia Maynard and Ian Marter.



"There should be a massive difference compared with the DVDs," agrees Peter Crocker of the *Doctor Who* Restoration Team, a veteran contributor to the original DVD range who was commissioned to further restore the episodes for their new HD incarnation. "Initially I expected to use the previous DVD masters as a starting point, but I soon realised that because techniques and tools for restoration have developed so much in the last decade, it would be better to go back to the original tapes."

What are the inherent challenges in restoring and upscaling 1970s episodes for modern televisions? "Surprising as it may sound, the biggest challenge is making sure the HD version doesn't look inferior to the SD [standard definition] version," says Peter. "Every time you engage in 'pixel mangling' there's the danger that you introduce problems that weren't there before. Most people don't have the option nowadays of watching an SD programme on a genuine SD set, so the real challenge is to make the episodes look better than people have ever seen them before."

"We also have clean sound that has been restored by Mark Ayres," adds Russell. "In addition, Mark has done a brilliant job of creating 5.1 sound mixes on *Genesis of the Daleks* and *The Ark in Space*. We felt that these really popular stories would suit a 5.1 mix perfectly."

> **"The real challenge is to make the episodes look better than people have ever seen them before."** PETER CROCKER

For *Revenge of the Cybermen*, the episodes have been further enhanced with optional updated visual effects, created by Niel Bushnell. "I wanted my work to be sympathetic to the original show," says Niel, outlining his approach. "I didn't want it to jump up and down and draw too much attention to itself. The project was a mix of CGI animation and 2D graphics. I've recreated all of the exterior shots of the station, the Cybership, Voga and the crash sequence at the end, which now has a proper moon surface! I've also redone all of the screens on board Nerva, on the Cybership and on Voga. When I got the original shot list it was about 35 in total. I then went through and kept saying, 'What if we add this in?' until we ended up with over 60 shots to do."

"All existing VAM from the DVD releases have been ported on to this set," Russell confirms, "with the caveat that we have moved a handful off/on this set to make it more relevant. There's now a complete set of 'making-of' documentaries to fill in the gaps, with two new pieces by *Doctor Who* DVD veteran Ed Stradling."

"*The Sontaran Experiment* didn't have one originally so that was an obvious choice," explains Ed. "We had a good selection of cast and crew, and [producer] Philip Hinchcliffe is always very insightful. *Revenge of the Cybermen* was different because I did a mini making-of for the DVD. It was only Philip, [director] Michael Briant and a bit of [former producer] Barry Letts, but Philip and Michael are so good it still ran for over 20 minutes. But the Philip interview was badly lit and it needed a few more people, so I've done an upgraded version with Tom Baker and [designer] Roger Murray-Leach. [Cyberleader] Christopher Robbie pops up briefly too." →

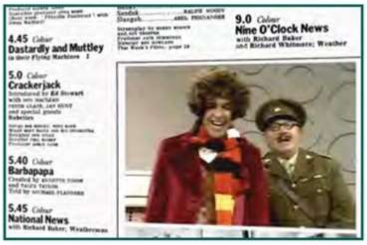
Top left: Tom Baker, Elisabeth Sladen's daughter Sadie Miller, and producer Philip Hinchliffe in the special feature *Behind the Sofa*. Photo © Russell Minton.

Top right: Louise Jameson, Janet Fielding and Sarah Sutton (who played companions Leela, Tegan and Nyssa) in *Behind the Sofa*. Photo © Russell Minton.

Above right: Children's favourite *Crackerjack*, starring Don Maclean and Peter Glaze, can be glimpsed in the special feature *Doctor Who Times*; and Tom Baker laughs as he watches *Robot* for *Behind the Sofa*.

Below left: Tom was interviewed by Matthew Sweet for a new special feature. Photo © Paul Vanezis.

Below right: Director Michael E Briant appears in the updated *Revenge of the Cybermen* documentary *The Tin Men and the Witch*.



4.45 *Colour*
Dastardly and Muttley

5.0 *Colour*
Crackerjack
Introduced by Ed Stewart

5.40 *Colour*
Barbapapa

5.45 *Colour*
National News
with Richard Baker; Weatherman

9.0 *Colour*
Nine O'Clock News
with Richard Baker
and Richard Whitmore; Weather

→ Among the extensive list of brand-new extras, Russell is particularly keen for viewers to see the new one-hour interview with series star Tom Baker and *Doctor Who Times*, which, Russell says, "fans of archive TV will love, as Ed Stradling has produced a piece full of treats from the BBC vaults in the context of television that was on at the same time. In addition there's a full set of PDFs overseen by Richard Bignell, including all the scripts and various production notes. Richard also secured a recording from the Television Centre restaurant from when *Genesis of the Daleks* Part Three was recorded. Keith Miller of the *Doctor Who* Fan Club went in to interview Tom, Lis Sladen and Ian Marter over lunch. It's a fascinating insight from an early period of Tom's tenure as the Doctor and we're really grateful for Keith allowing us to put it on this set.

"I guess as I've produced the *Behind the Sofa* features, I'm intrigued as to what people will think of it," says Russell about his own contribution to the set. "Years ago [around 2005] I used to produce a strand on *Strictly Come Dancing*'s switchover show *It Takes Two* where groups of viewers watched the show go out live and we filmed their reactions. I always thought doing something along those lines with *Doctor Who* could be equally entertaining.
I think the two groups of people we have assembled contrast each other really well. We have Tom Baker, Philip Hinchcliffe and Elisabeth Sladen's daughter, Sadie Miller, who watch from one point of view, and then it's great fun to hear what three other companions to Tom's Doctor – Louise Jameson, Janet Fielding and Sarah Sutton – think in contrast."

Presented in beautiful new packaging by *Doctor Who* design expert Lee Binding, and with a 24-page booklet from writer Pete McTighe, *Doctor Who: The Collection – Season 12* marks the dawn of a new era for the *Doctor Who* back catalogue. "I can't think of many other TV series that have this level of detail," sums up Russell. "I feel so proud of everyone who has contributed to this release and want to say a big thank you. This has been a massive team effort from people both inside and outside BBC Studios. We all want the set to be as brilliant as it can be, as we all want to own it too and for it to look amazing."

TALKING TOM

"I think this is a really insightful and well-produced documentary where Tom Baker is as candid as he's ever been," says Russell Minton of a brand-new interview with the Fourth Doctor himself that serves as one of the tent pole new extras for the Season 12 Blu-ray set. "This is a big highlight and one of the best interviews Tom has ever given. I know that [producer] Paul Vanezis and [interviewer] Matthew Sweet worked hard to ask different questions to those that have been asked before and it paid off."

"The overriding consideration was to deliver an in-depth and candid interview with Tom," adds Paul Vanezis. "It's important that you do your research carefully and have an understanding of the person that you're interviewing and their work. That's what I did, then directed Matthew Sweet to follow that same path.

"In my experience of working with Tom, he's always on good form. We were in a studio and this setting always adds a level of seriousness to proceedings. Everyone knows what they're there for and it can be a little bit nerve-racking, even for someone like Tom. He's an actor, and like any actor wants to know what's required of him and how long it's going to take. He doesn't suffer fools so you've got to be on top of your game at all times!"

Disc 1

Robot

Four episodes, up-converted to HD

Existing Special Features

- Audio commentary with Tom Baker, Elisabeth Sladen, Barry Letts and Terrance Dicks
- *Are Friends Electric* – making-of documentary
- *The Tunnel Effect* – designer Bernard Lodge discusses the title sequence
- *On Target* – Terrance Dicks
- *Blue Peter* set visit
- Continuities
- *Robot* 8mm film
- Alternative title sequence
- Blackpool footage
- Coming Soon: *The Ark in Space*

New Special Features

- *Behind the Sofa: Robot* in HD
- *A Television Drama* – rehearsal readthrough for *Robot*
- Clean opening and closing titles in HD
- Photo gallery in HD
- Production subtitles

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 2

The Ark in Space

Four episodes, up-converted to HD

Existing Special Features

- Audio commentary with Tom Baker, Elisabeth Sladen and Philip Hinchcliffe
- *A New Frontier* – making-of documentary
- Alternative CGI effects
- Omnibus 70-minute edition in HD (but unrestored)
- Roger Murray-Leach interview
- Model effects roll
- CGI effects roll
- Continuity
- 3D technical schematics
- Revised production subtitles

New Special Features

- *Behind the Sofa: The Ark in Space* in HD
- Optional 5.1 sound mix
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 3

The Sontaran Experiment

Two episodes, up-converted to HD

Existing Special Features

- Audio commentary with Elisabeth Sladen, Philip Hinchcliffe and Bob Baker
- *Built for War* – a feature about the Sontarans
- *On Target* – Ian Marter
- Revised production subtitles

New Special Features

- *Like Nothing on Earth* – making-of documentary in HD
- *Behind the Sofa: The Sontaran Experiment* in HD
- *The Tom Baker Years* Parts One and Two (originally released on VHS in 1992)
- *Morning Sou'West* radio
- Location report
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 4

Genesis of the Daleks

Six episodes, up-converted to HD

Existing Special Features

- Audio commentary with Tom Baker, Elisabeth Sladen, David Maloney and Peter Miles
- *Genesis of a Classic* – making-of documentary
- *Blue Peter* models feature
- Continuity

New Special Features

- *Behind the Sofa: Genesis of the Daleks* in HD
- *Live from the Canteen* – a 1975 recording of the cast and crew talking to fan Keith Miller
- Optional 5.1 sound mix
- Photo gallery in HD
- Brand-new production subtitles

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 5

Revenge of the Cybermen

Four episodes, up-converted to HD

Existing Special Features

- Audio commentary with Elisabeth Sladen, David Collings, Philip Hinchcliffe and Roger Murray-Leach
- Location report from Wookey Hole
- *Cheques, Lies and Videotape* – documentary (now in HD)
- Revised production subtitles

New Special Features

- *The Tin Men and the Witch* – updated making-of documentary in HD
- *Behind the Sofa: Revenge of the Cybermen* in HD
- Optional CGI effects
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 6

Bonus Features

New Special Features

- *Tom Baker in Conversation* in HD
- *Doctor Who Times* – HD feature showing Season 12 in context with other TV of the day
- Omnibus 90-minute edition of *Genesis of the Daleks* in HD (but unrestored)
- Studio clocks compilation for Season 12

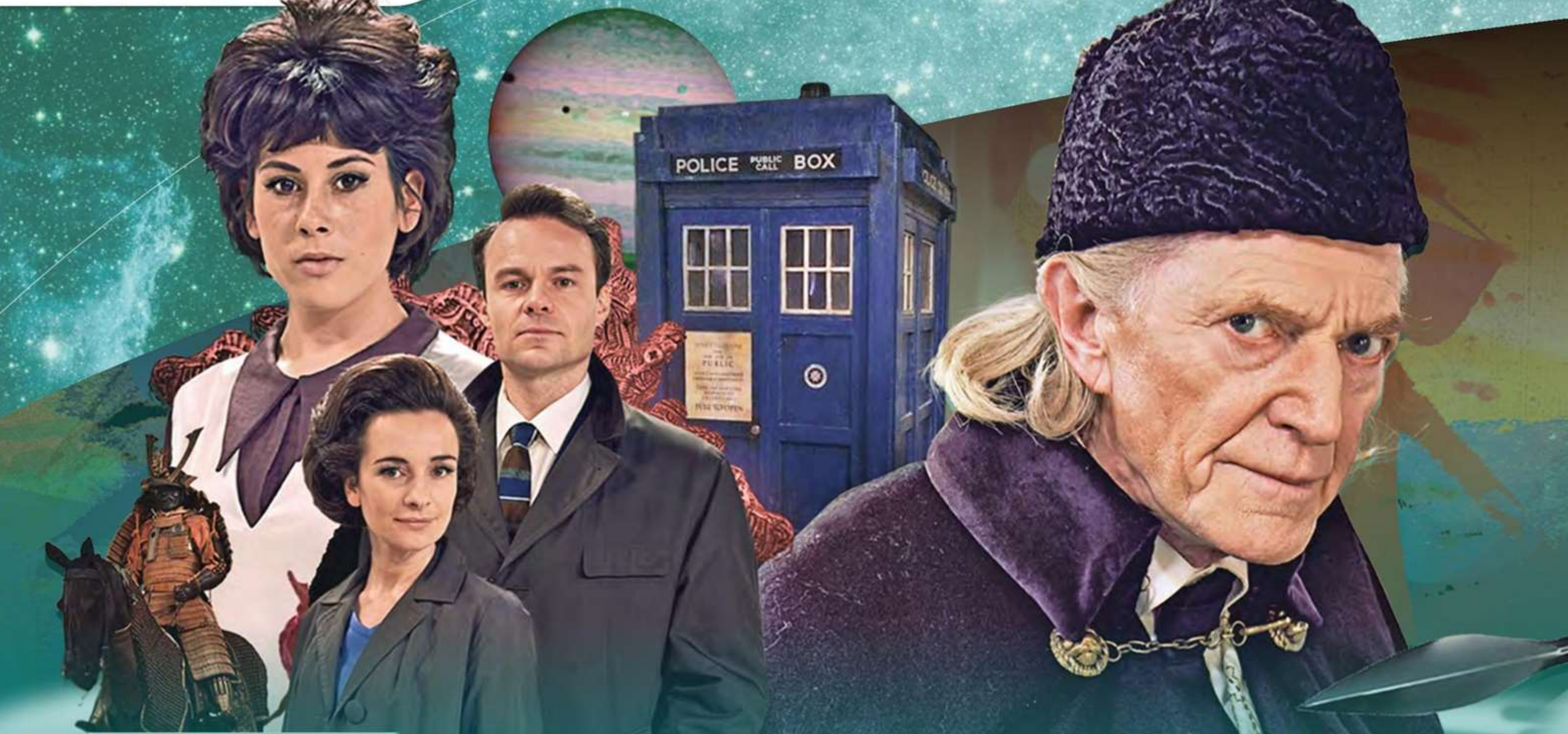
PDFs

- Season 12 BBC Enterprises sales sheets
- *The Dr Who Annual 1976*
- Weetabix 1975
- Nestlé 1975
- Wall's Dalek's Death Ray ice lolly

Below left: Tom meets an old friend during recording of *Behind the Sofa*. Photo © Russell Minton.

Below right: The contents of the lavish box set.

DOCTOR WHO
THE COLLECTION SEASON 12



AUDIO DRAMA

Previews by **DAN TOSTEVIN**

The First Doctor Adventures Volume Two

David Bradley is back as the Doctor for two more audio adventures. He's once more joined by Claudia Grant, Jamie Glover and Jemma Powell from 2013's *An Adventure in Space and Time* as the Doctor's original companions.

First up is John Dorney's *The Invention of Death*, a story set on a planet of immortals to whom the time-travellers introduce the concept of dying. "I wanted to do something that was very removed from humanity," explains John. "The sci-fi stories in the First Doctor era are all so alien."

Inspiration came from a novel called *The Continuous Katherine Mortenhoe*. "It's about a woman who lives on a futuristic Earth where people just aren't dying anymore, because most of the diseases have been eradicated," says John. "There's a woman who gets to be a major celebrity because she is one of few people to be ill enough to actually end up dying, and I thought that was an interesting set-up to look into: what if there *was* a planet where nobody died?

"It started me thinking about various notions I'd had in the last few years about death, and how death works in our lives," he continues. "I think it's a really important motivator. Death gives us the determination to pass something on, the determination to make something of what we do. I got into thinking philosophically about death, and how a planet without death wouldn't really need to be doing anything ever. It seemed like a really interesting starting point for a *Doctor Who* story from that period.

"So the Ashtallans are living largely in the pursuit of pleasure. They mainly play games, rest and enjoy their lives. There are a couple who are beginning to develop an interest in science – but

Above: Tom Webster's artwork for the second volume of *The First Doctor Adventures*.

Below: Claudia Grant as Susan actress Carole Ann Ford in the BBC drama *An Adventure in Space and Time* (2013).

CLAUDIA GRANT

Hello Claudia! How did you prepare to play Carole Ann Ford in *An Adventure in Space and Time*?

"The other day I was having a clearout and I found a notebook of all my research – I had pictures of all the episodes, and as much information as I could get from the internet. But I also had a really long telephone conversation with Carole, where she told me about what it was like then, and how she felt, and the whole experience."

Has that helped you with playing her character, Susan, on audio?

"Yeah, I think I spent such a long time researching her that I feel like I know how Susan would react now, and what she's like, and the spirit of her character. They've really tried to keep the essence of the way the characters talked in the 1960s, and the way things were written in the 1960s. Maybe I'm not always getting it perfect to what Carole would have done, but I know who Susan is – I have to just trust myself."

JAMIE GLOVER

Hello Jamie! How do you look back on playing William Russell in *An Adventure in Space and Time*?

"It was a programme made with extreme care and love. Yes, it was a love letter to *Doctor Who*, but it was a love letter to the BBC as well, and the spirit of adventure that happened in the 1960s. Wherever I go, people just seem to love it. And *I* loved it, when I watched it! I've loved the programme, but I've not been one of those people who goes deeply into its history – but as an important episode in the BBC's history, capturing a slice of time, I thought it was tremendous."

What's it been to play Russell's *Doctor Who* character, Ian Chesterton, in these audios?

"I met him at the readthrough of *An Adventure in Space and Time*, and he was extremely generous and charming. It's been an important thing in his life, and the life of everybody who follows *Doctor Who*, so you have to respect that. But you can't be in thrall to that – you've got to cut loose, and just play the script that you have in front of you. I guess it's putting [the character] through a prism, which I think seems quite unique."

Above left: Susan and the Doctor (played by David Bradley as William Hartnell) in *An Adventure in Space and Time*.

Above right: Jamie Glover as Ian actor William Russell in *An Adventure in Space and Time*.

Below right: Jemma Powell as Barbara actress Jacqueline Hill.

Below left: Carole, Jacqueline, Verity Lambert (Jessica Raine), William Russell and William Hartnell toast *Doctor Who*'s success.

mainly just as something to be filling the time with, rather than any particularly noble pursuit – and they're the main two guest characters in it. We start looking into them, and we see how they're changed by the Doctor and his companions."

The second story in the release, Andrew Smith's *The Barbarians and the Samurai*, is set in Japan during the Tokugawa shogunate. "The shogun was the de-facto leader of Japan," says Andrew. "There's an emperor, but he's more of a figurehead than anything else. The first Tokugawa shogun, Tokugawa Ieyasu, established peace and a system of rule in Japan that lasted into the 19th century. But the third shogun – Tokugawa Iemitsu – was a nasty piece of work, and there was a rebellion that included a number of Christians. The rebellion was ruthlessly put down, and the shogun shut Japan off from the rest of the world. This was the policy of 'sakoku' – not only were foreigners forbidden to come in, but Japanese people who were abroad at the time that this edict was signed were not allowed to come back, under pain of death.

"As a result Japan didn't really develop in the way it would have done otherwise, so by the time we get to the 19th century – which is when this story is set – they're suffering from the fact that there have been all these technological developments in the rest of the world and Japan has fallen behind. So it's a fascinating period of history."

Getting the detail right was an enormous task. "I have never had to do so much research!" says Andrew. "I had to check something on almost every page. You have to give steers to the sound designer, so you have to think about things like what they would have on the floor. I spent four hours one night learning about tatami mats, which are only ever mentioned in the stage directions! It was hard work, but I really enjoyed doing it."

BIG FINISH
RRP £23 (CD), £20 (download)
RELEASED July

Written by **JOHN DORNEY**, **ANDREW SMITH**

STARRING

David Bradley	The Doctor
Claudia Grant	Susan
Jemma Powell	Barbara Wright
Jamie Glover	Ian Chesterton
Tracy Wiles	Sharlan
Michelle Morris	Brenna
Dan Li Okada	Shumei
Andrew Wincott	Casper Knox
Sadao Ueda	Takagi Mamoru
Susan Hingley	Keiko
Jozef Aoki	Toda Eiji/Yoshita Hiroshi
Christopher Naylor	Captain Hamilton

JEMMA POWELL

Hello Jemma! Have you enjoyed reuniting with your fellow cast members from *An Adventure in Space and Time*?

"I've run into them since then – I saw Jamie at a casting, and I'm sure I've seen David – but we haven't all been together, so it's been really lovely. We make each other laugh so much, because the [received pronunciation] voices are hilarious – there are certain words we've said today where we're just trying not to laugh. There's nothing like all being together. You can't fake the energy that you bring to a room. You can try, but it's definitely more special when you're all there."

On TV, you recreated Jacqueline Hill's existing performances as Barbara Wright, but now you're playing Barbara in new stories. How does that compare?

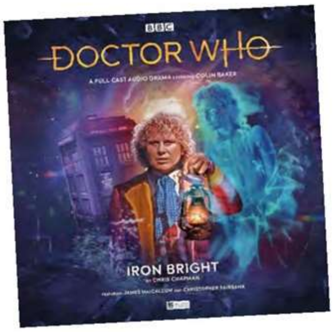
"I would say it's easier, because you've got more artistic liberty to do what you want. On TV, they wanted us to be identical to what they did in [1963 episode] *An Unearthly Child* – it was like, 'Move that foot!', so it was harder and it wasn't as free. Whereas with this, you can do more of what you want."

AUDIO DRAMA

Iron Bright

Iron Bright sends the Sixth Doctor to the Thames Tunnel in 1828 to meet an engineering pioneer: Isambard Kingdom Brunel.

"I just thought this was the perfect place in his life for a *Doctor Who* story," says writer Chris Chapman. "This is a point where people don't know so much about him. He's in his early 20s and he's working with his father – and his father's the famous one. We know that there was a little bit of friction between father and son, but we don't know that much about it. We know that there were floods when they were digging the tunnel and people died. We know that they had this bizarre banquet and invited all these posh guests. And we know that Brunel was badly injured in a flood. Soon afterwards he moved away from the project and never worked with his father again. So you think, 'Maybe *Doctor Who* can explain that!'"


BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA starring COLIN BAKER
IRON BRIGHT
by CHRIS CHAPMAN
featuring JAMES MACCALLUM and CHRISTOPHER FAIRBANK

BIG FINISH
RRP £14.99 (CD), £12.99 (download) **RELEASED** June

Written by **CHRIS CHAPMAN**

STARRING
Colin Baker The Doctor
James MacCallum Isambard Kingdom Brunel
Christopher Fairbank Marc Brunel
Catherine Bailey Tan
Imogen Church Rispa/Lady Raffles
Becky Wright Flo Hawkins/Alayna
Anthony Townsend Richard Beamish
Sam Woodward Charlie/Lord Raffles
Richard Unwin Tour Guide/Scientist

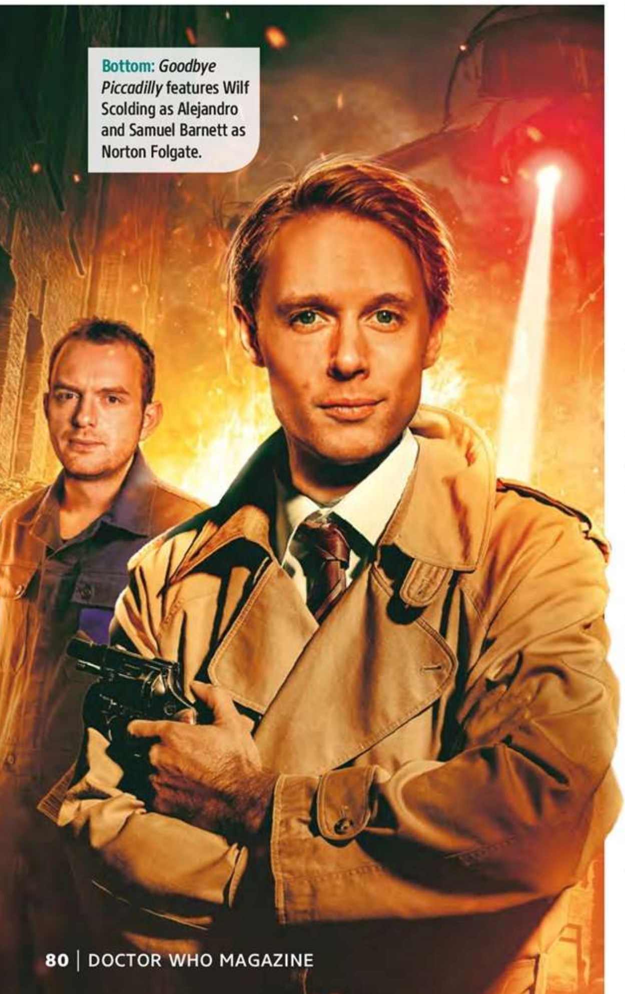
Chris describes the young Brunel: "It's really interesting to write about a character who doesn't know that they're famous yet. He hasn't found his place in the world and is kind of eclipsed, in his mind, by his famous dad – but he has the Doctor telling him how wonderful he is."

Brunel and the Doctor have a problem to solve. "A mysterious blue lady is walking the tunnel every night, slowly pulling the bricks from the walls and letting in the flood," says Chris. "The Doctor obviously doesn't believe in ghosts, so he's keen to put some science to it – and Brunel's quite keen on that too, so they go about investigating it together. I was thinking about it very much like a Doctor/companion relationship, but a companion the Doctor was slightly in awe of."

Below: Colin Baker leads the cast of *Iron Bright*, which includes Imogen Church, Catherine Bailey, James MacCallum, Becky Wright and Richard Unwin.

AUDIO DRAMA

Torchwood: Goodbye Piccadilly



Bottom: *Goodbye Piccadilly* features Wilf Scolding as Alejandro and Samuel Barnett as Norton Folgate.

When James Goss created Norton Folgate, a 1950s Torchwood operative played by *Dirk Gently*'s Samuel Barnett, he was intended to be a one-off guest character – a foil for Sergeant Andy in the 2016 audio *Ghost Mission*.

"But the response was very warm, mostly because Tom Price and Sam Barnett were so good together, and it made sense to bring him back," says James. "I think the reason why the character of Norton works is because he's a shady soul from a shady period in Torchwood's history. Most of Torchwood's adversaries – Bilis Manger, Captain John – have that shade to them. They're charming and unsettling. Norton's immensely likeable, but that doesn't necessarily mean he's good."

Since *Ghost Mission*, Norton has become a regular voice in audio *Torchwood*, but *Goodbye Piccadilly* – which reunites him with Sergeant Andy – is our first proper glimpse of his home era. "Norton's been to Andy's time, so it seemed only fair to return the favour," says James. "We've heard 1950s Torchwood mentioned in [2006 *Doctor Who* episode] *The Idiot's Lantern*, so it seemed a good opportunity to develop them a bit more. It's lovely, straight-down-the-line Andy exposed to the murky world of Soho crime. Soho in the 1950s was an explosion of artistic freedom and sleaze – and yet, at the same time, a few streets away, the 1950s carried on as prim as ever."

During his research, James consulted author Christopher Fowler. "I came away with a reading list and some eye-watering anecdotes," he says. "These included the rather grisly literal approach gangsters took to sending the hands of 'light-fingered' staff back to them in the post. Thanks to all that research, we go to a lot of places that Big Finish has never gone before – and they're nearly all real."

While Norton's at home in those places, they're a struggle for the sergeant. "Poor Andy," says James. "He's the one person in Torchwood least equipped to cope with it all, and therefore he's perfect for it. Andy's at his best when he's being put through the wringer. Tom Price suffers so splendidly – not giving him a miserable time would be a waste of his talents! Sergeant Andy wakes up tied to a bed that's on fire – and it only gets worse from there. He's hypnotised, arrested, drenched, forced to do a bit of modelling and then used as a weapon. All before dawn, and frequently without clothes!"

BIG FINISH
RRP £9.99 (CD), £7.99 (download) **RELEASED** June

Written by **JAMES GOSS**

STARRING
Tom Price Sgt Andy Davidson
Samuel Barnett Norton Folgate
Lucy Sheen Fat Kim
Liam Hourican The Vicar
Wilf Scolding Alejandro
Rachel Atkins Margot

AUDIO DRAMA

The Companion Chronicles

The Second Doctor Volume Two

BIG FINISH
RRP £20 (CD), £15 (download)
RELEASED June

Written by **TONY JONES, JULIAN RICHARDS, ROB NISBET, JOHN PRITCHARD**

STARRING
Anneke Wills Polly/Narrator
Elliot Chapman Ben Jackson/Andrew Clarkson/Zoltan Clarkson
Frazer Hines Jamie McCrimmon/The Second Doctor
Louise Jameson Leela/Mrs De Winter/Narrator
Daphne Ashbrook Captain Ruth Matheson
Matthew Brenher Deakin
Jo Woodcock Marie

The twelfth series of *The Companion Chronicles* focuses on the Second Doctor, with four new stories for Ben, Polly, Jamie, Victoria and Zoe, featuring everything from French visionaries (*The Iron Maid*) to cyborg dinosaurs (*The Curator's Egg*).

But this time, there are also voices from other eras. *The Tactics of Defeat* features Daphne Ashbrook as UNIT's Ruth Matheson, and links to the recent Eighth Doctor story *The Turn of the Screw*, while *Dumb Waiter* stars Louise Jameson as Fourth Doctor companion Leela.

"Leela travels back in time to meet the Second Doctor's crew," explains its writer, Rob Nisbet. "She's just got used to the Fourth Doctor's TARDIS, and suddenly it's all a bit different and she doesn't know why.

"I wanted to put Leela and Jamie into an environment which was alien to both of them," Rob continues, "so they go to a very civilised and formal English garden party. There's a string quartet playing, and tea and scones, and they get to meet the vicar – it's not what they're used to! It's a good pairing, to put those two together. They are both 'warrior' companions, so there's going to be an element of antagonism and competition between them..."

BBC
DOCTOR WHO
THE COMPANION CHRONICLES
THE SECOND DOCTOR: VOLUME TWO

AUDIO READING

The Darkened Earth

BIG FINISH RRP £2.99 (download) **RELEASED** June

Written by **JOHN PRITCHARD**
Narrated by **MIRANDA RAISON**

The focus of *The Darkened Earth* is Constance Clarke, the Sixth Doctor's companion from World War Two. Fittingly, the story was inspired by an air-raid poster.

"I saw it in the Imperial War Museum many years ago, and it's one of those posters you remember and think, 'I can do something with that,'" says writer John Pritchard. "First and foremost, I wanted to make it a scary story. I'm a great fan of MR James' ghost stories, and there's one called *The Mezzotint* about a haunted picture. Even though the poster in the story is not haunted, that's one of the ideas I had in mind when I was writing it."

"John does a good monster," says producer Ian Atkins. "In every story that he's done, you get strong characters, and some amazing monsters and imagery. He came up with the location for this story, which is very significant, and he just ran with it – some of the images are terrifying."

"I think the monster is, as with a lot of episodes of *Doctor Who*, a metaphor for war, the pointlessness of war, and the extinguishing of light," says Miranda Raison, who narrates the story as Constance. "It seems particularly relevant at the moment. The Doctor says, 'This too shall pass,' but Constance wonders whether it happens with good things – whether good things too shall pass. There's so much in the world now that's represented by that monster."

"If you look at the script, there's not much description, but John's very good with just a few words," adds Ian. "I think that works really well on audio, because it makes the brain fill in the gaps. My view of the monster, I suspect, will be very different to someone else's – but all of us will be terrified by it!" **DWM**

DOCTOR WHO
SHORT TRIPS
THE DARKENED EARTH
BIG FINISH WE LOVE STORIES

Above: The narrator of *The Darkened Earth*, Miranda Raison, and the writer, John Pritchard.

Upcoming Releases

BOOKS – PARTWORK

Wednesday 6 June
▶ *Doctor Who: The Complete History* **Issue 73** Panini, £9.99

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▶ *Doctor Who: The Complete History* **Issue 74** Panini, £9.99

AUDIOS

JUNE RELEASES

▶ *Jenny – The Doctor's Daughter* by Matt Fitton, John Dorney, Christian Brassington, Adrian Poynton. Big Finish, £23 (CD), £20 (download)

▶ *The Second Doctor: Volume Two* by Tony Jones, Julian Richards, Rob Nisbet, John Pritchard. Big Finish, £20 (CD), £15 (download)

▶ *Iron Bright* [Sixth Doctor] by Chris Chapman. Big Finish, £14.99 (CD), £12.99 (download)

▶ *The Darkened Earth* [Sixth Doctor] by John Pritchard. Big Finish, £2.99 (download)

▶ *Torchwood: Goodbye Piccadilly* by James Goss. Big Finish, £9.99 (CD), £7.99 (download)

JULY RELEASES

▶ *The First Doctor Adventures: Volume Two* by John Dorney, Andrew Smith. Big Finish, £23 (CD), £20 (download)

▶ *The Eighth Doctor – The Time War: Series 2* by Jonathan Morris, Guy Adams, Timothy X Atack. Big Finish, £23 (CD), £20 (download)

▶ *A Small Semblance of Home* [First Doctor] by Paul Phipps. Big Finish, £2.99 (download)

▶ *Hour of the Cybermen* [Sixth Doctor] by Andrew Smith. Big Finish, £14.99 (CD), £12.99 (download)

▶ *Torchwood One: Machines* by Matt Fitton, Gareth David-Lloyd, Tim Foley. Big Finish, £20 (CD), £15 (download)

▶ *Torchwood: Instant Karma* by David Llewellyn, James Goss, Jonathan Morris. Big Finish, £9.99 (CD), £7.99 (download)

BLU-RAY

Monday 18 June
▶ *Doctor Who: The Collection – Season 12* BBC Studios, £39.99

MAGAZINES

Thursday 14 June
▶ *The Essential Doctor Who: Adventures in the Future* Panini, £9.99

Thursday 28 June
▶ **DWM 527** Panini, £5.99

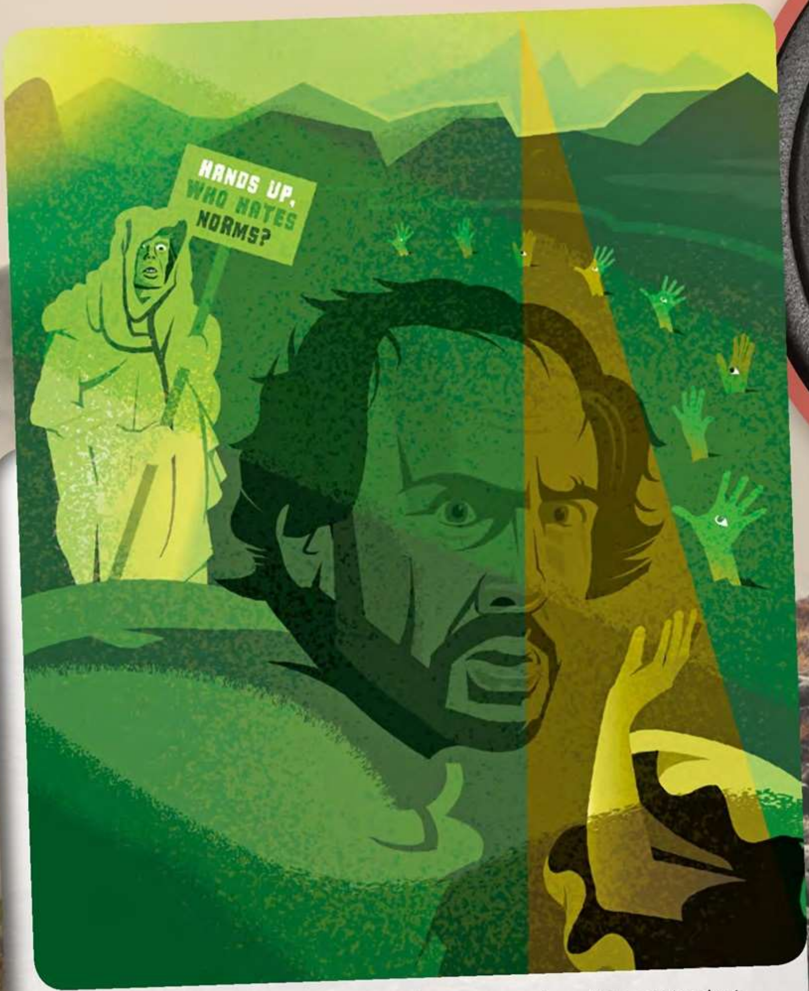
THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#8: Sevrin

Genesis of the Daleks (1975)

ILLUSTRATION BY **BEN MORRIS**


HANDS UP, WHO HATES NORMS?

It's not easy being a Muto. You don't have to tell me. It's a tough life, scavenging in the wilderness like an animal, dodging the Varga plants and the hand mines. And we all know whose fault it is. But, oh, just once, I wish that Gerrill would give it a rest.

There we are, sitting in our cave, chewing on some roast clam, when he starts up again. "You know who won't be eating clam tonight, don't you?"

"No," I say, before immediately wishing I hadn't.

"The Norms, safe and warm in their domes," he says bitterly.

"Oh."

"The Norms are our enemies!" he continues. "All Norms must die!"

"Yeah, all right, Gerrill. We know."

"It is the law. We must kill them for what they have done to our kind."

"Yeah. There's no need to keep going on about it, though. It's depressing."

He pauses thoughtfully, and for a second I think he might be about to change the subject.

"Hands up, who hates Norms?" he says.

Slowly and begrudgingly, we all put our hands up. All of us except Gorb, who has a claw-like appendage, and Drok, who has no upper limbs, but has two heads.

"Funny weather we've been having," I say, trying to lighten the mood. "Lots of fog. I mean, it's normally *quite* foggy but lately it's got very foggy."

"Yeah," says Gorb. "Kind of misty, I'd noticed that."

"You know who won't be worrying about fog?" says Gerrill. "The Norms, safe and warm in their domes!"

Sometimes I think I might go and jump in the Lake of Mutations. It can't be that bad.

LATER

So, I've been captured by the Thals and I'm being taken to their dome to work as a slave. On the other hand, they've shot Gerrill, so, you know, every cloud and all that.

LATER

I've been put to work loading explosives into the Thals' rocket. There's a Norm girl with us called Sarah, who seems quite pleasant, which is more than can be said for our other cellmate, a Kaled soldier with an enormous coiffured head of hair.

Every time there's a new arrival, it's the same thing. He sidles over to them and says, "You know what they've got us doing, don't you?"

"No...?" they reply.

"We're packing the nose cone with distronic explosive. But to reduce weight, they're using no protective shielding. Every load we carry exposes us to distronic toxaemia. After a few hours' exposure, we'll all be *dead!*"

"Oh," they say before falling silent, because it's a bit of a conversation killer. So then laughing boy sidles over to the next new arrival. "You know what they've got us doing, don't you?"

Come back Gerrill, all is forgiven.

LATER

Well, that escape attempt didn't get very far! Sarah had us all climbing up the scaffolding beside the rocket in order to reach the roof. At one point she fell off and I felt certain she was going to die, but then she landed on a bit sticking out that I could've sworn wasn't there a moment earlier.

Anyway, we've been put back to work loading the rocket. Laughing boy died in the escape attempt, so it wasn't a complete waste of time.

LATER

In the future, when the accounts of the genesis of the Daleks are told, one part of the story will stand out: the daring night-time escape of Sevrin, Harry and Sarah across the wasteland! There we were, dodging bullets and leaping over land-mines, when suddenly we were set upon by a band of Mutos! Then just when it seemed all hope was lost, a rocket roared overhead and *smashed* into the Kaled dome, causing it to explode in a fireball which had the Mutos running in terror. It was the most spectacular thing I have ever seen. So, when the accounts are told, it had better not happen off-screen. Just saying.

LATER

I've teamed up with Bettan, another barrel of laughs. Again, I expect our meeting will be one of the main parts of the story and definitely won't be weirdly overlooked except in the novelisation.

Anyway, I helped her set some explosive charges around the main entrance to the Kaled bunker, and then I popped inside to see what had happened to the Doctor, Harry and Sarah, which was lucky because they'd just been locked up. I set them free and we all escaped before Bettan blew up the entrance, sealing the Daleks inside forever.

Job done – and all thanks to yours truly!

So now we're off to begin our new lives, living in caves, eating roast clams and drinking swamp water while slowly dying of radiation poisoning. Not a huge difference, I'll grant you, but now it's lot more cheerful. In fact, whenever Bettan walks in, we all shout, "Norm!"

As told to Jonathan Morris

Next Issue...

BBC DOCTOR WHO MAGAZINE

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WENDY PADBURY

relives her adventures in time and space.

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